

Those who expect  
salvation at the  
eleventh hour

# POUNDMAKER

often die at  
10:30  
-- The Watchtower

Vol. 1, No. 19

Newspaper of the students of the University of Alberta

FEB 14 1973

## B of G waffles?

The following are excerpts from the latest issues of Folio, a University administration publication, which is distributed to staff members and graduate students. They reveal that the Board of Governors is not finished with "studying the need" for Student Health Services, despite the unanimous recommendation of a General Faculties Council Committee which had been set up precisely to study that question.

Poundmaker has written many articles on the treatment of Student Health by the Board of Governors and University Administration. This time we leave it to you, our readers to speculate why the Board has decided to set up another study of the need for Student Health, and whether the Board will ever stop setting up such studies until one of the committees comes up with the "correct" answer; i.e., one which says Student Health isn't needed. Folio: Report of General Faculties Council Meeting.

cil Meeting.

"University Health Service

The report from the Joint Committee to Review the Role and Future of the University Health Service was approved by Council and forwarded to the Board of Governors.

Committee members were unanimous in their opinion that the "University Health Service is highly desirable and is a basic necessity in the University Community."

Folio: Report of Board of Governors Meeting

"Board members established a priority list of studies to be made on matters concerning the University. Some of the topics on the preliminary list related to matters dealt with by the Board in recent years; others, to policy decisions likely to be required in the near future. . . . The Board also will study the need for student services (housing, health, and counselling). . . ."

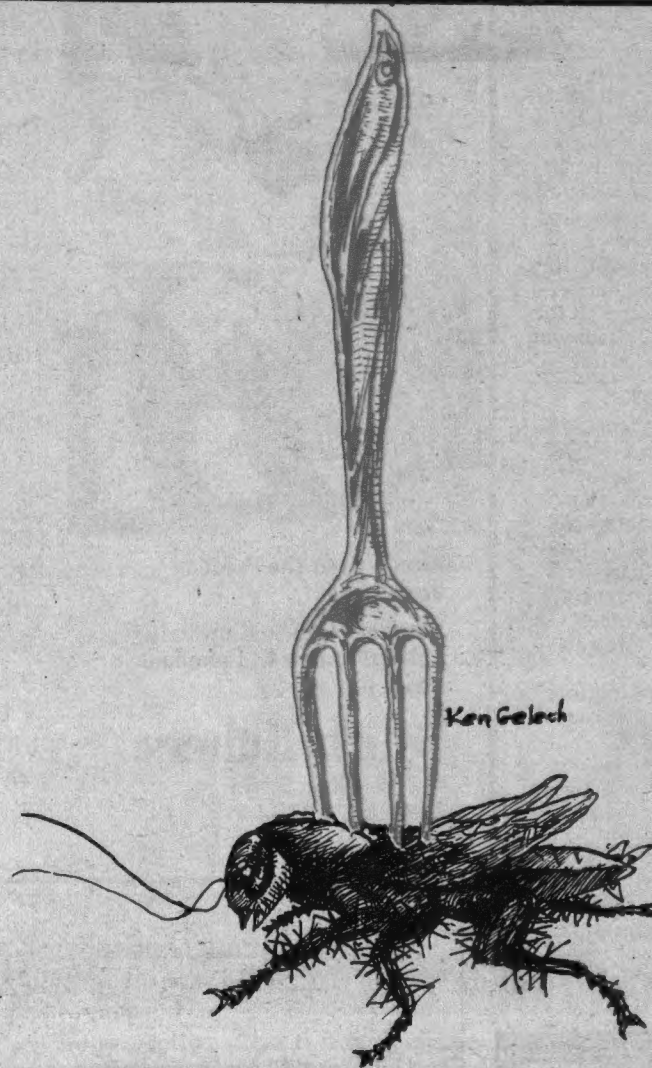
## Let's try again

Next meeting of Students' Council will see Beth Kuhnke, vice-president for services, attempt to bring under discussion once again the Gateway by-law. Her proposed amendments to ensure that staff democracy is practised by that paper were tabled at Council's last meeting. If approved Students' Council would be able to contract out another newspaper.

In a notice of motion to councillors, Kuhnke stressed that "the issue is critical at this time . . . because the budget must be formulated." "If Students' Union can find a cheaper meth-

od of producing a newspaper, more money will be available to, hopefully, reopen an art gallery or . . . " The dots signifying other options. Kuhnke goes on to write "suppose it could publish at no cost to students other than the promise of a reasonable amount of revenue from Students' Union . . . would n't we then be farther ahead to contract out Gateway?"

Gateway, according to General Manager Darrel Ness, will overspend its budget by \$5,000 this year. Poundmaker's revenue comes wholly from advertising costing students nothing.



WELL, FOLKS, ~~HERE~~ IT IS. Another mildly discomforting graphic by that master of the bizarre, POUNDMAKER's own Ken Gelech. Wierd, eh? But if you think this is strange, check out the story that we've buried on page 10 while placing this catchy illustration on front page to suck you all into reading it. Heh, heh, heh. As a matter of fact, unbeknownst to you, we have been secretly subliminally brainwashing each and every one of you since we started putting out this turkey at the beginning of September. Heh, heh, heh. And there's nothing you can do.

...or something like that

## This campus needs a good 5c president

With the term of office of the present executive of the students union nearly over, and the election of a new executive about to take place, we decided to talk to the current president to get some of his impressions about the position he has occupied. While Gerald A. Riskin has had a somewhat turbulent year, featuring dissent within the executive and charges of power-mongering against him, he has perhaps learnt something about the position which would be worthwhile to consider in selecting next year's president.

The first question we asked Riskin last week was: What factors should be used in assessing the presidential candidate in the upcoming election?

"Well," he replied, "that is a difficult question to answer, because one finds himself analyzing his own abilities and if I had the opportunity of going away for the summer, what would I want to be taught to be a better president?"

"But if can't be considered that way," we said, "The person occupying the presidency has only one year to do what he has to do, and doesn't have much time to improve himself on the job."

And in that, said Riskin, is the first requirement for the president--he must be able to withstand the shock of walking into an organization that has begun to run smoothly, without upsetting that organization.

It takes about a month of testing out before people learn what you are doing, and you fit in with them, said Riskin.

Another important factor to consider is why is the person seeking the office. "If the person wants it just to collect

points, and there is no doubt some people do, then you are in for real trouble.

"We must look for the person who sees the needs of the organization, as far as he is concerned, and have a real desire to fulfill those needs," said Riskin.

So the electors must spot the opportunists, we said.

"Not really, everyone who runs for office is an opportunist. One would have to be a fool not to recognize the benefits that accrue from the presidency," said Riskin.

But that is not important. It must be ancillary the main reason for running.

"The next quality is leadership, a difficult quality to analyze, but which I would define as the ability to sell ideas."

### Lead or manipulate?

What is the difference between leading and manipulating, we ask.

"Leading is being honest; describing the merchandise accurately and getting the purchaser to buy it," said Riskin. "Manipulation is deceiving the purchaser into thinking that the merchandise is something that it is not."

Leadership is coming up with philosophy and program of action which is consistent. There must be a mainstream of ideas rather than a scattered set of ideas with no cohesion.

Lastly, says Riskin, the president must be able to present a good image.

"The charge is often levelled that the most popular person gets selected on the basis of his personality, of his poster, his looks, and the various paraphernalia associated with the campaign. I

would submit with respect to the students that some of those are good indicators of how that person will perform in his relations with the public."

The president is constantly dealing with various public and private agencies, and if he can't present his ideas he is useless, argued Riskin.

But, we asked, isn't the real criticism that people get hung up on image and avoid the issues?

"Image is the way you do things," said Riskin, "and I don't really think you can get hung up on that."

### You just don't know

What about issues, we asked? What are some of the issues the presidential candidates should speak to, which will be affecting the students union next year?

"Well, let's face it, what always happens is that the candidate picks a model, that is four or five issues he would like to deal with, those that he will look good on, and talks about them."

"The person will not select issues on which his point of view is unpopular."

"The other thing is that you never know until you have the job what ideas are going to be important. So what the candidate has to do is give the people a sample of his ideas for their approval," he said.

"This leaves it up to the students to ask embarrassing questions, and to prevent the candidates from using the 'Nixon shift' to hide any of his beliefs which may be unpopular," he said.

The "Nixon shift" is the process of

apparently paraphrasing a question prior to responding to it, while in fact rephrasing it in a form which can be answered without harmful consequences.

And, says Riskin, "That's fair. I don't think you should expect a candidate to hang himself. He is not just answering your question, he is also competing against several other individuals."

### We need an artist

But aren't there any specific issues the candidates should speak to in this election, we asked?

"In a sense, this is a turning point," said Riskin. "It's time someone came forward with some new and creative ideas. It's time for someone to say, we have finished our \$14 million worth of buildings, it was wrong to do it, but it was done and we must look after them. Let us talk about what the students union can do now."

Riskin feels that perhaps the union has a strong enough administrative structure to do without a management oriented president for a while. What is needed is someone with ideas involving people, moving away from physical structures and more towards involvement of the minds of the students.

The interview was concluded with an afterthought. "The students union executive," said Riskin, "should all be full-time students. Only by going out to classes and facing students everyday can you really know what is going on around the campus."

by Ron Yakimchuk

## SHORT - SHORTS

All short shorts and unclassifieds must be received by the Friday before publication.

Mr. J. Sorrentino, a well known lawyer will speak in Dinwoodie Lounge on the "Mafia" in Canada at 8:00 pm. Mr. Sorrentino has been a street gang leader, rebellious Marine, and a pro boxer, before he became a Harvard Law Graduate.

The University Art Gallery and Museum is having an exhibition of oil sketches by J. B. Taylor, a late professor in the Art Department, from Feb. 14-28. There will also be a showing of ceramic animals, portraits and landscapes by Saskatchewan artist Joe Fafard during this time. The Gallery is located between the Biological Sciences Building and the Faculty Club. Hours are 11-5 weekdays.

### NEED A JOB DONE?

Short term odd jobs wanted. We are a government-funded operation trying to place young people in short term temporary employment. No job is too small, from doing yards, lawns, and baby-sitting to heavy constructing. If we can help each other call at 424-4648 or drop in at 10124-99 st.

Also taking applications for 14-25 year olds looking for temporary work.

The University of Alberta Mixed Chorus will give three concerts on Feb. 15, 16, 17 (Thurs, Fri, Sat.) in the Students Union Building Theatre at 8:30 pm nightly. Music will range from the Alleluia to West Side story to Aquarius. Tickets are \$1.50 available at SUB desk and at the door.

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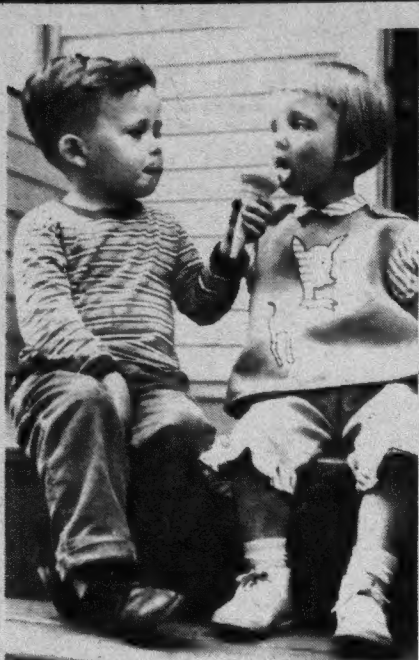
The Student's International Meditation Society will present an introductory lecture in Transcendental Meditation, to be given by a teacher of T. M., Dennis Michaelchuk. It will be held on Wednesday, Feb. 14 in the Graduate Student's Lounge on the 14 floor of the Tory Building.

Wednesday, Feb. 14 at 7:00 pm, Nick Sibbetson, an elected Territorial Councillor will speak at the Assumption Campus of Grant McEwan Community College, at 97th Street north of 107th Ave. He will speak on INDIANS AND METIS

### IN THE NORTH

Brent Titcomb will be at RATT this Friday and Saturday. (9:00)

Hot Cottage will play at RATT on February 22. (8:30)



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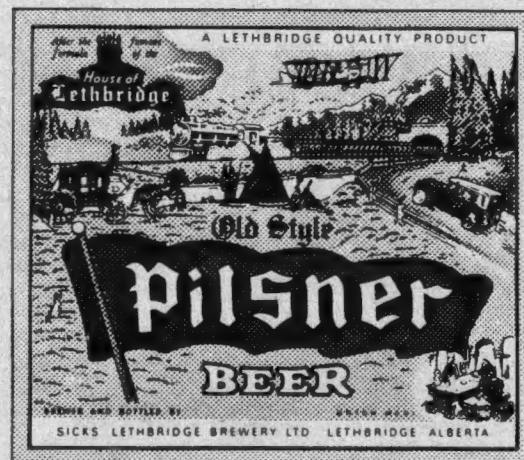
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TRADITION YOU CAN TASTE - FROM THE HOUSE OF LETHBRIDGE

# American profs are being questioned again

LONDON (CUP) --- The issue of Canadian versus American faculty has surged into the news at the University of Western Ontario (UWO) with the release of several Canadian faculty members from the American-dominated department of sociology.

University officials announced the release of two and possibly four lecturers at a quickly-assembled press conference Jan. 31, following a story in the London Free Press that five Canadian sociology lecturers had been released.

UWO president Carlton Williams told the conference that 82 faculty members would be leaving the university for various reasons this year, and few would be replaced.

Of the 36 faculty members now in the UWO sociology department, 18 are American, 14 are Canadian and

four are of other nationalities. Three of the 36 are currently on leave.

Williams claimed that between 1963 and 1968, Canadian universities produced only five PhD's in sociology.

"We're sensitive about this issue," he said, referring to the Americanization of Canadian universities. "This is a matter of great concern across the country."

Dr. J. P. Grayson, a Canadian with a PhD and the person who brought the issue to light, told the Free Press Jan. 31 that people in an institution such as a university should contribute to the society that supports the institution.

He said American literature dominates the sociology discipline, transmitting American bias, American examples and American solutions to problems. He added, however, that UWO had a higher percentage of Canadian professors than the Ontario average.

## New grant system for Ontario

TORONTO (CUP) The final report of the Ontario Commission on Post-Secondary Education was released February 1, recommending a consolidated loan-grant system to replace all current loan, grant, and scholarship schemes.

The system, combined with tuition fee increases for graduate, professional and community college students, represents a new approach to financing post-secondary education.

The report says students should contribute between one-third and one-half of the total cost of their education. Because undergraduate arts and science students are already doing that, the report says "the shift of the cost burden would not significantly affect the present fee structure for undergraduate arts and science students."

Commissioner Vince Kelly, a Toronto lawyer, said the commission report on financing was not adequate.

In his dissenting report Kelly said "tuition fees and associated costs should be abolished by having the provincial and indirectly the federal government increase its support to those institutions."

He also called for quotas to ensure the representation of all socio-economic classes be in proportion to their population by 1990.

Kelly demanded the corporations and individuals who benefit most from the economy pay for the educational system.

The new financing proposals lack a concrete fees schedule because responsibility for setting fees would rest with individual institutions. Black

said further across-the-board fee increases would be impossible if the report were implemented.

## CLC calls for takeover of Bell

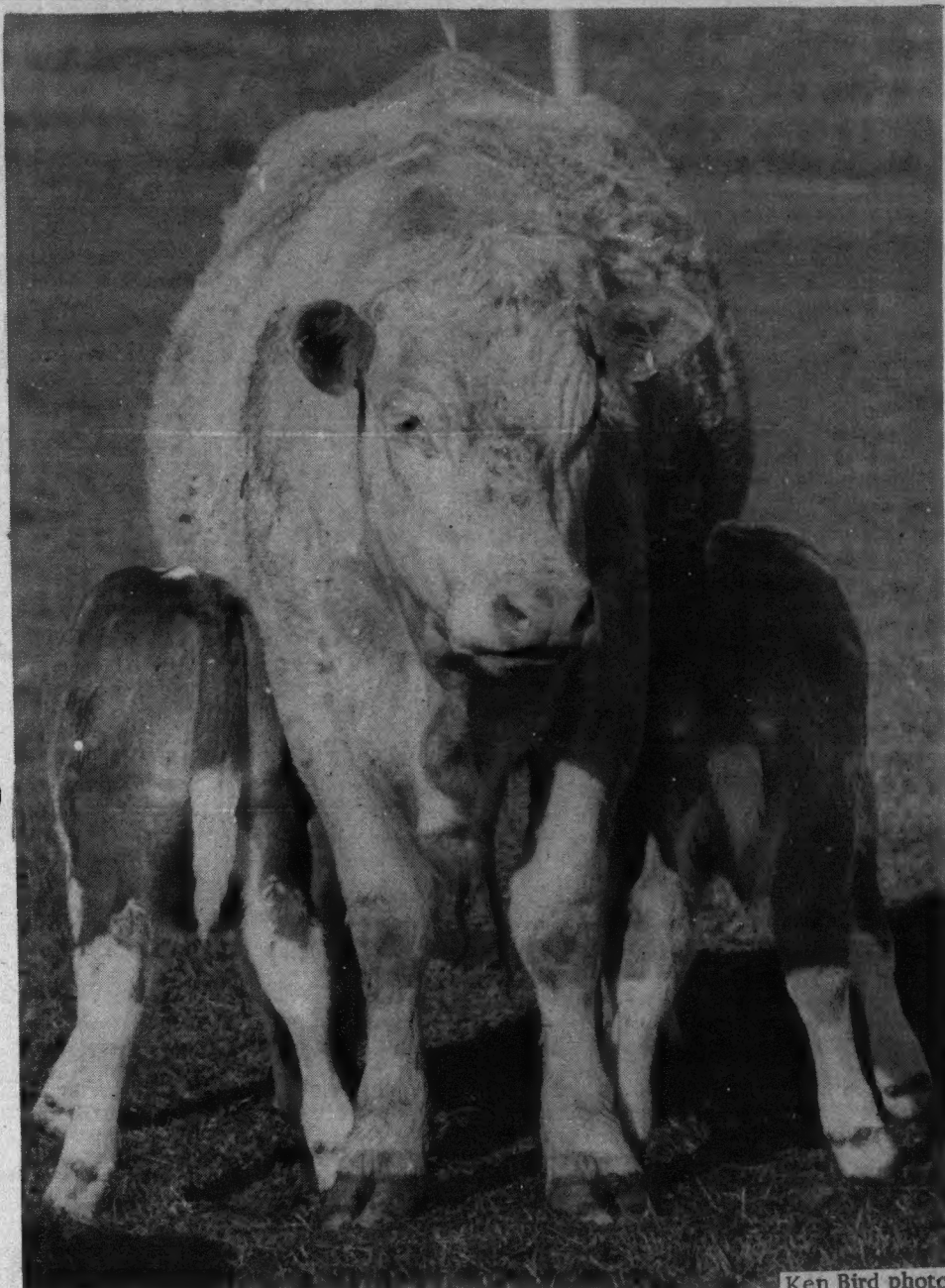
OTTAWA (CUP) --- The Canadian Labour Congress (CLC) called Feb. 2 for the nationalization of Bell Canada claiming the Canadian Transport Commission (CTC) cannot effectively regulate Bell's operations.

The CLC presented a 10-page brief to the CTC which condemned Bell's proposed rate increases because they would cause increased hardship to "the old, the infirm, the disabled, the unemployed, the pensioners on fixed incomes, the underprivileged, and native peoples residing in the regions of Northern Quebec, Labrador, and the Northwest Territories."

Bell wants to increase the basic rate for telephones from \$5.40 to \$5.80 per month; double installation charges from \$11 to \$22; double pay phone charges from 10 to 20 cents per call; create a "directory assistance charge" of 25 cents per item except in the case of a number not in the phone directory, a blind caller, or calls tendered from a hospital or hotel room; and increased service charges on long distance calls and on the per minute overtime rate.

In 1967 Bell's earnings reached 6.8 per cent and climbed to 6.9 per cent in 1969. The profit range for that period set by the Commission and the Board was between 6.2 per cent and 6.6 per cent.

Bell controls 6,000,000 of the 9,700,000 phones in Canada.



Ken Bird photo

Yes you are perceptive. That is if you managed to interpret this photographic allegory the right way. Here is a hint for you slow ones; the student union elections are coming up and this picture illustrates the typical actions of your typical student politician who claims to be a typical student. What you don't see in the picture but is a necessary part of it as any ag student will tell you is the bull.

## Politician suing editor — 'developers man' derogatory?

TORONTO (CUP) --- An administrator turned right-wing politician is suing the editor of the Seneca College student newspaper for libel.

Richard Kirkup, Seneca's director of student affairs, is suing Gunnar Forsstram over a series of articles in "The Seneca" which linked his campaign for a Toronto aldermanic seat to key high-rise apartment developers.

Kirkup ran against progressive alderman John Sewell and Karl Jaffary in Toronto's working class Ward 7 in last December's municipal elections. He attacked the incumbents for opposing indiscriminate high-rise development, and called for more apartment projects earning the label "developers' man". Kirkup was badly defeated.

Besides Forsstram, Kirkup is also suing the president of Seneca College, the student council president and se-

veral employees of the North York Mirror which reprinted one of the articles which appeared in the Seneca in November. (The Mirror is owned by the Toronto Star.)

Kirkup is claiming \$200,000 in total damages.

He took a two-month leave-of-absence to campaign for the aldermanic seat and Seneca hired an assistant to help him discharge his duties. He is also involved in the student awards committee and has been under pressure to leave his Seneca posts because of his outside activities.

Beside his latest venture into politics, Kirkup ran as a Conservative against New Democratic Party leader Stephen Lewis in the 1971 provincial election. He almost defeated the NDP chief. In early 1972 he led a supposedly reform group which took over the Toronto Humane Society. But he resigned as THS president during the summer.

Observers are unsure why Kirkup has taken on the entire college in his suit. He had previously threatened to sue the board of governors but now is apparently satisfied to only take action against the president.

Forsstram has told Kirkup he will launch a counter-suit for slander, also arising from the Toronto election campaign. During a confrontation, Forsstram says Kirkup accused him of being "a communist, a thief and having been bought off by (John) Sewell and (Karl) Jaffary."

"He also sent out his heavies to harass me and (newly-elected mayor) David Crombie," Forsstram said.

The December Toronto election resulted in a majority on city council opposed to rampant high-rise development and generally in favor of more citizens' participation in planning decisions.

### NOTICE

## To University Graduates

The Peace River Regional Planning Commission proposes to offer a bursary to a university graduate who is a resident of the Peace River region or who has previously been a resident of the region.

The purpose of the proposed bursary is to encourage such a person to undertake a post-graduate training in community and regional planning through a recognized graduate training program. Such a course is normally of two years duration at certain Canadian Universities.

Should a successful applicant be chosen by the Commission, it is intended that the applicant will receive the sum of \$1,000.00 as a bursary for the 1973 - 74 university year.

Written applications will be received up to and including April 30th, 1973, and further information in respect to the bursary may be obtained by writing the undersigned.

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# UNCLE SIDDHARTHA



## ON ASTROLOGY

So now, people, having picked up your ephemerides and your table of ascendants, and your slide rule, you're ready to put together your own chart. (By the way -- as far as present-year ephemerides goes -- that is, for 1973 -- I'd recommend Raphael's Astrological Ephemerides. It's available, or should be, at Julian Books; formerly Hurtig's.)

The first thing you must do is decide on the type of chart you plan to use. There are several different kinds, of which the two most commonly-used are the Placidus and Equal-House charts. The most substantial difference between the two lies in the fact that the equal-House chart divides the zodiac up into twelve equal "houses" (another sort of division, also used in determining the planetary influence upon you -- but more about that some other time), whereas the Placidus chart is divided up into twelve unequal houses, the sizes of which are determined by the distance a body will travel around the zodiac in twelve equal time segments. In other words, the Placidus chart relies on time for its house sizes, and the Equal-House chart defines each house to be thirty degrees across.

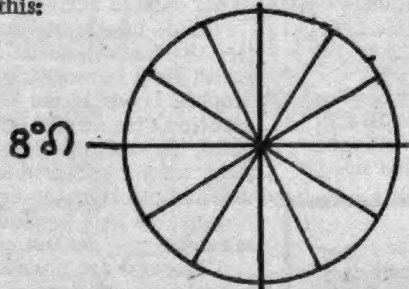
The system I will use here (and which has drawn some criticism from others who follow this column) is the Equal-House. It should be noted that there is no difference in planetary positions in the two types of chart -- the only difference will be cusp positions, which may place a planet in different houses in the two types of charts, and will consequently vary the interpretation of that planet's position. However, in my humble opinion, the Equal-House system is equally as valid as the Placidus system, and furthermore, is easier to use, for a reason I will come to in a moment.

Okay, then, I will assume at this point that you have a date in mind. The first step is to find yourself a chart. Or, if you don't have one, make one -- simply split a circle into twelve equal divisions.

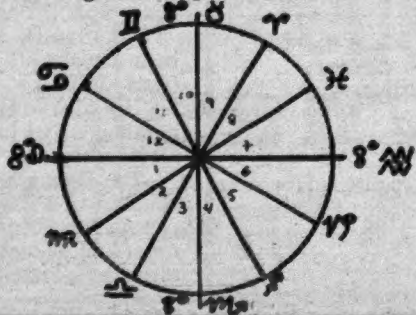
The next step is to go to the table of ascendants and find the ascendant for the specific date and time you have chosen.

Let us assume that the date and time you are interested in is July 12, 1952, at 6:15 A. M. The table of ascendants which I use lists the ascendant for this date as 5 degrees Leo at 6:00 A. M., and 16 degrees Leo at 7:00 A. M. This gives us a difference of 11 degrees over the hour, and, dividing by four, roughly three degrees for the quarter-hour. In other words, the ascendant will be 8 degrees Leo (5 degrees + 3 degrees ... but no, that could turn into a bad pun about grad students).

You will notice that your chart blank is set up much like a clock. Bearing this in mind, set the ascendant at the 9:00 position of the chart. Your blank should now look like this:



And now for the reason why the Equal-House chart is easier to work with. The ascendant defines the cusp position between the first house and the twelfth house (the houses run counterclockwise around the chart, as the signs do, and the first house is the one that lies between 8:00 and 9:00 on the chart-clock). Using the Equal-House technique, once you have determined the position of the first cusp, you have determined the position for the other eleven. The order of the cusps around the chart, then, will be (moving counterclockwise from Leo) 8 degrees Virgo, 8 degrees Libra, 8 degrees Scorpio, and so on. Fill these in, then:



Perhaps a note of clarification at this point. There are two kinds of cusps-- first, the kind which I mentioned in a previous column, the sign cusp. That is, the position in the zodiac where one sign leaves off and another begins. Second, the house cusp, which I have just finished telling you about. A word of caution, then. Even though both the house cusps and the sign cusps are thirty degrees apart, their positions will not usually correspond exactly. The only time this occurs is when a person is born at the moment the sun is moving into a new sign, and also when, at the same time, a sign is just leaving (or entering) the horizon. In this example, we find the ascendant to be 8 degrees Leo, which means that the sign cusp lags the house cusp by 8 degrees. In other words, in the first house we find 22 degrees (30 - 8) of Leo and 8 degrees of Virgo. In the second house, we find 22 degrees of Virgo and 8 degrees of Libra, and so on.

The next step is to fill in the planetary positions.

REMEMBER -- when you work out the planetary positions, compensate for the difference between GMT and local time. Most ephemerides are set up for 0 hours (12 midnite) GMT, which translates to 5:00 P. M. MST. And, considering that not all that many people are born exactly at 5 P. M., these compensations must be made. The sun, for example, moves a degree per day, and the moon moves half a degree per hour. That means that if these corrections are not made, the sun and moon can move into entirely different positions than you might think they're in.

Having established the difference between GMT and MST, it is then necessary to find the difference between 5:00 P. M. and the time for which you are making up the chart. In this case, the difference is 5 P. M. to 6:15 A. M., or 13 1/4 hours. This figure will allow you to calculate exactly the new planetary positions. For example, the moon's position on the date in question is listed as being 21 degrees 47 minutes Pisces. As the moon moves half a degree per hour, in 13 hours it will have moved 6 degrees 30 minutes, and in the further quarter-hour it will have moved an additional 8 minutes (where, of course, a minute is one-sixtieth of a degree), for a sum total of 6 degrees 38 minutes. This value, added to the original value, gives the moon's new position as 28 degrees 25 minutes Pisces.

Rather than trying to remember conversion factors for ten different bodies, the best way to determine how far the planets have moved is to follow these four steps:

- (1) Compare the ephemeride position of the planet with the ephemeride position that the planet will be in the next day, and subtract to find the difference.
- (2) Translate this into minutes (one degree = 60 minutes) and divide by 24 to obtain the motion per hour.
- (3) Multiply this by the time correction factor, i. e., if the motion per hour is 5 minutes, and the time factor is 6 hours, then the total motion will be 30 minutes.
- (4) Add the resulting value to that listed in the ephemeride.

And, voila, a new position. As Berry Wespoundmaker might say if he were still around, "definitely not '69'."

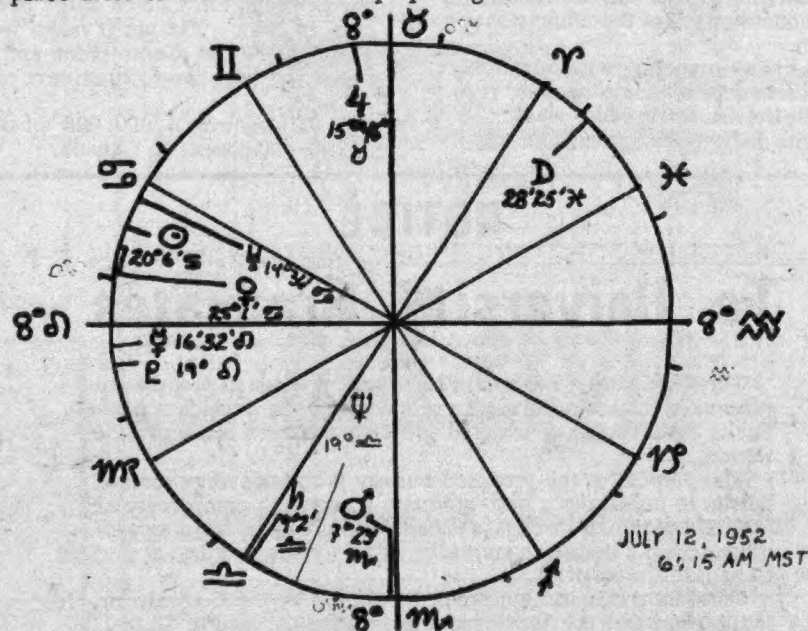
The ephemerides list the planetary positions for July 12, 1952 as follows:

☉ 19°34'♊	☿ 7°9'♈	♄ 18°59'♈
♂ 21°47'♋	☿ 15°39'♏	♁ 19°♏
♀ 15°53'♏	♂ 9°♈	
♀ 24°19'♊	♂ 14°34'♊	

Making the proper adjustments to these gives you the following set of revised values:

☉ 20°6'♊	☿ 7°23'♈	♄ 19°♈
♂ 28°25'♋	☿ 15°46'♏	♁ 19°♏
♀ 16°32'♏	♂ 9°2'♈	
♀ 25°1'♊	♂ 14°36'♊	

Now place these on the chart in their proper signs, so:



And your chart is now complete. By the way, if you had trouble remembering the symbolology, don't say that I didn't warn you to hang onto that first column.

NEXT WEEK: Interpreting this mess.

Uncle Siddhartha

# LETTERS PAGE Poundmaker 11129 80 ave.



## Welcome to the Wonderful World of Disney

Albert Burger  
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### Campus Radicals and the Wonderful World of Disney

"The university and authentic education have parted company," so speaks the dustjacket of *The University Game* (Anansi, 1968). Inside, the editors in a final note on the "multiversity" say:

"For both idealistic and financial reasons the multiversity is committed to servicing society; the result is that the sciences and the social sciences can become suburbs of government, business, industry and (especially in the U.S.) the military. Professors jet around the world, using research grants and travel allowances the way they once used library privileges. And there are so many faculties, divisions, schools, institutes, centres, departments and councils which conflict in their claims for money and space, their notions of what education is about, and the directions in which they want to propel the institution, that it is all but impossible to identify with the multiversity as a whole."

It is safe to say that the multiversity is as far removed from serving the real societal needs as it is from authentic education. Looking from outside a campus into where the academic game is played and gazing upon the participants--so intent on their singularly introspective activities--one is struck by the similarity of this strange world and that of the famous creator of Mickey the Mouse and his animal friends. The participants in the academic game, but especially the students--those educated youth supposedly still infused with sufficient

revolutionary fervour to care about some of the burning social issues facing people in the world away from the towers of Academia--have a peculiar aversion to working toward making the multiversity resources available to any who are not part of the game.

Campus radicals everywhere seem intent on ignoring the potential use of university hardware especially in the struggle of revolutionary social movements. Instead, there appears to be a pre-occupation on their part with inward directed problems which serve only to deflect whatever energies they have been able to muster.

Consider the following relatively representative samples from the pages of recent POUNDMAKERS to which these energies have been directed:

- The horrible social problem of student parking;
- The divisive issues between grad students and the Students' Union;
- The "revolutionary advance" of the bringing of booze on campus, and the drinking habits at the U of A;
- The call for the establishment for (would you believe) a record co-operative.

By deflecting the use of resources to issues such as these, the valiant men who would be "campus radicals" are undermining revolutionary advance that is taking place outside of their hallowed halls. Access to resources is directly related to revolutionary activity. We speak of "revolution" in an anthropological sense. That is, a change affecting all aspects of a culture and resulting in a radically altered society. For an excellent discussion and brilliant insights on this and other concepts of revolution, Without Marx or Jesus by Jean-François Revel (Doubleday, 1971) is required reading.

For the campus radical to affect events in the real world he will have to realize that dissent in any context must deal with real issues; that dissent must be a part of or lead to this revolution. It hardly appears necessary to point out that the multiversity is not a part of the real world and that, in actual fact, dissent directed toward its internal functioning contributes only to perpetuating the institution.

If this is what the campus radical wants, let him say so. We, on the outside, can then write him off as a contributor to the struggle. If, on the other hand, there is a real desire on the part of our friend to take part in the efforts to attack the social inequities of our country, and ultimately become a part of the "new" order, he must direct all of his efforts to making the resources of the multiversity available to those of us who work outside of their protected towers, to be used by people everywhere in the continuing struggle for justice and democracy.



### Editors note:

All advertizing is exploitative. However, it is economically impossible to produce a newspaper without it. We can and do reject what we consider to be blatantly exploitive advertizing.

## No wonder!

Dear Editor:

The latest piece of action by the students' council could remind one of some corny comic strip.

But to those of us who are candidates in this election, it could be more likened to some cold bureaucratic federal government department in which paper means more than people.

One might be angry at the DIE Board, or even to Appeals Board whose ruling is responsible for the delay of this election. The real blame must go, however, to students' council whose actions remind one of a group of gorillas, apes, and monkeys fighting over some irrelevant point, while leaving relevant points to the rear.

To watch the council play makes one sick. Take for example the meeting of January 29th when council spent 1 1/2 hours debating how they should handle a bylaw change, then not even dealing with the bylaw at hand. This was the changes in abolishing the slate system. The fact they had failed to act, was partially responsible for the delay in the election.

The bylaw requiring nomination forms to be put in a sealed box then in a sealed unmarked envelope is nothing more than a lot of bureaucratic nonsense, the old game of playing parliament.

Perhaps, though, nothing is quite as ludicrous as the requirements for the \$25 deposit that candidates must post. Deposits must be paid in the form of a certified cheque. Cash will not be acceptable. Many times before, I have heard of cheques not being acceptable, but never that for cash.

No wonder people get sick of the students' council.

Sincerely,  
Wayne Madden  
Education III

## Whittle while you work

IN PASSING

Whilst cleansing my caries meditating upon the euphemistic modernized Johnson Bar, I accidentally pored over an article on the Kraft debate. Was not a major issue skipped over--an issue of great import? Kraft is merely an expression of pseudomonopolistic "efficiency". This is the age of efficiency, of unemployment. Who isn't on the dole? Now it is painfully obvious to anyone who has been distracted by seemingly bottomless cavities that automation is indeed a wonderful contrivance. I am, of course, referring to that frustration-relieving artful tool referenced "the toothpick". Automation has enabled the daily spewing forth of millions of tooth-testing toothpicks--of the same characteristic shape, color, consistency, taste, with similar stress parameters and frustration-relieving qualities. Why there within our very grasp is the crux of the Kraft debate, the solution to Canada's major social caries--the filling of Canada's unemployment deficit. Damn efficiency! Replace automation with home industry. Employ the unemployed in the artful post of tooling toothpicks. Imagine the social gains--people would once again become artistic, creative, expressive, varied--employed. For those rightest class-conscious souls, there can be a chosen pick for every carie and a cavernous carie for every pick. A new cause for those out-of-cause protestationalists--WHITTLE! Whittle. Whittle. Whittle. To whittle--uh, whittling, my original goal.

I remain,  
John Bowel

Box 3564  
Postal Station D  
Edmonton

Pees--The POUNDMAKER has given much relief whilst perched upon the Johnson Bar (The John!)  
Gratefully and evacuated am I.



POUNDMAKER is published weekly on Wednesdays by the Harvey G Thomgirt Publishing Society, an incorporated non-profit society, from offices located at 11129 - 80 Ave., Edmonton, Telephone 433 - 5041. Press run 15,000. Free on the U of A campus. Subscriptions \$7.00. Editor Ron Yakimchuk. Press releases, letters, money, food, beer, editorial submissions etc. must be received the Friday before publication.

### Staff This Issue:

Me. That's right, there was only me. Me, me, I did it all, every last bit. There was noone else. Not even that miserable cretin Ross Harvey, or Rick Grant the toad, or that incompetent Yakimchuk, or stupid Samoil, or Selby the intellectual, or pushy Pankewitz, or snivelling Ian Burse, or Winston the wailer, or Doug the dwarf, Malcolm the malcotent, or Eric the ornery, or collicy Collette, Or Bird - brain, skitzzy Sheila, or any of the rest of that motley crew. Only me, me, me, the Harvey G. for Grandiose Thomgirt. .... ( me )

oh yas and lest I forget, there was lemme see himmm Winsome, nope uh Flindrum nope, Donny Bindrim, ah well the sorta easy to forget one at any rate,

# UWO drops graduate T.A. staff

LONDON (CUP) --- University of Western Ontario president D. C. Williams has announced 82 faculty members will be leaving the university at the end of this academic year, and most of the positions will remain vacant.

The development represents the first time since Williams became president in 1967 that the total complement of faculty will decrease. About 1,200 faculty members teach at Western.

Of the 82 teachers dismissed, 61 have not been offered contracts for next year after having served a short-term or probationary contract.

The rest of the faculty leaving are retiring or resigning.

The announcement was made at a hastily-assembled afternoon press conference in the president's office Jan. 31, following a London Free Press story that morning on dismissals of Canadian in the American-dominated sociology department.

"Most of these people didn't expect renewals," Williams claimed, referring to the 61 without contracts.

He emphasized that only six positions were cut because of the enrolment shortfall and resulting budget cuts.

Two of the six claimed to be released due to the enrolment shortfall are instructors; the other four are lecturers. Three are from the faculty of arts, two from nursing and one from information science.

The largest drop overall will be in the faculty of social sciences, which will lose 24 teachers currently lecturing under limited term appointments. In addition, one social science faculty member is retiring, four have resigned and another two were not hired following probationary appointments. Of these 31, six are from the sociology department.

Most of the faculty on limited term appointments were replacing faculty members recently granted leave. The remainder are graduate students or part-time appointments.

A limited term appointment does not imply any obligation for future employment, whereas a probationary appointment does imply such a consideration if mutually agreeable to both the faculty member and the university.

Williams and university vice-president (academic) R. J. Rossiter, were careful not to say that all of these faculty members are being released because of the shortfall in enrolment.

However, Williams did admit that few of the 82 vacancies will be filled.

He was not able to give an accurate figure but did admit that a "large number will certainly not be replaced."

Williams explained the necessity for faculty cutbacks by saying: "We engaged faculty for an enrolment we do not have."

Actual student enrolment at Western this year was about 1,000 less than predicted.

But the teacher/student ratio is projected to stay below provincial average. Williams said the weighted average at Western is one faculty member for every 22 students; the provincial average is one to 24.

Williams refused to hypothesize on future steps that may have to be taken as a result of this year's contract negotiations with faculty.

"Most of the faculty have recognized that the heyday is over," he said, and may not make high salary demands.

"The government has set its priorities on other things. It looks like we're in for a prolonged period of belt-tightening."

Rossiter had stated in the Jan. 26 senate meeting that no faculty members would be dismissed because of budget cutbacks.

But, he did warn that some faculty members on limited term appointments or on probation may not be offered teaching positions as occurs every year.

Asked whether the granting of tenure will be affected, the president replied that "We are still granting tenure but the hurdle is a little higher."

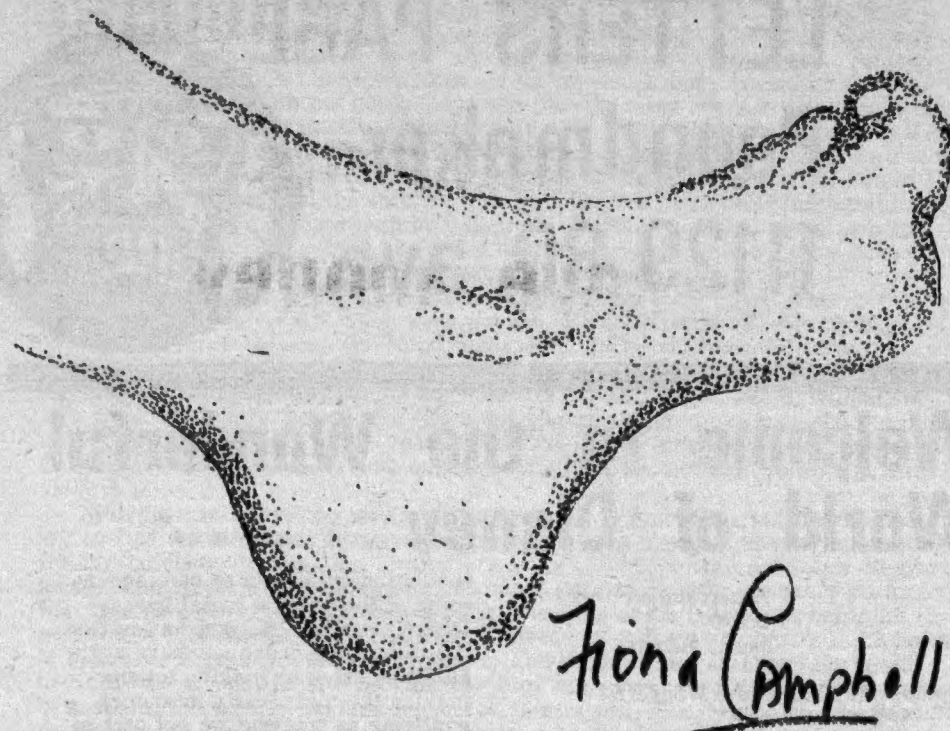
As faculty members with limited appointments are released, the proportion of tenured to non-tenured faculty increases. This development seriously affects the ability of the university to change with the shifts in student enrolment from discipline to discipline.

Many of the contracts not renewed were for graduate students maintaining themselves by teaching.

Williams conceded that by reducing the number of these positions, graduate students would go elsewhere, possibly to the United States, where graduate teaching positions were easier to obtain, and would possibly stay there.

Asked whether the decrease in these opportunities would not then contribute to a decrease in new Canadian faculty, Williams replied: "Well, you can't milk the cow at both ends."

At the same press conference, Williams complained that insufficient numbers of Canadian graduates caused the domination of the UWO sociology department by Americans.



*Fiona Campbell*

## Gazette staff resigns comrade crushed by council

HALIFAX (CUP) --- The resignation of the Dalhousie Gazette staff went into effect February 1 as 200 students and faculty attended an open meeting to discuss the Dalhousie student council's imposition of its own editor.

The student meeting was called to publicize the Gazette staff's opposition to the council decision of January 28 to reject Marg Bezanson, the staff choice for editor. In rejecting Bezanson, the council also ignored the recommendation of its own applications committee. The new editor, Ken MacDougall, is also a council arts representative.

The main protest centers around the constitutional rights of council to pick its own editor. The Gazette staff believes that council would naturally choose someone who would better protect the interest of the council members.

The feeling was supported by a council member at the open meeting who said that the philosophy of the Gazette did not coincide with his philosophy and therefore he could not support its choice.

Council's imposition of the new editor was not its only activity. The Gazette staff's last paper had to be approved by the council's chairman and by council president Brian Smith before they allowed it to be printed. The

Council gave the Gazette's printer strict instructions that no paper should be published without permission. A special one-page paper also had to be approved on Jan. 31, the last day of present editor Glenn Wannamaker's term.

The council ordered the locks changed on the front doors of the Gazette office, in an attempt to provoke the staff. The night manager was also instructed to ensure that no valuable

materials were removed from the office.

The Gazette staff told students at the meeting that it refused to work with the new appointee because council had violated the principle of a free, democratic newspaper. The staff is circulating a petition and waging an active campaign over the week to get students out to the following council meetings. Staff members will try to pressure council to reverse its decision and change its constitution.

Publicity has been widespread. Television coverage and reports in the St. Mary's Journal (the student paper at nearby St. Mary's University) and in the Fourth Estate (Halifax's weekly community paper) have opened up the conflict to the community. In its 106-year history the Gazette's democratic choice for editor has never been rejected.



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# Now they're expelling the students to save money

MONTREAL (CUI) --- Students at the University of Quebec at Montreal are continuing their general strike against the proposed expulsion of 3,000 students, despite attempts by the administration to infiltrate their ranks.

At a Jan. 31 press conference, UQAM students said the administration has repeatedly sent police to interfere with picket lines and the administration has also intimidated professors and employees.

The strike began January 25 to protest an administration order that all students who owed the university money would be expelled on January 26. (The provincial government has since extended the deadline to February 15). Students want it removed, and want to be able to re-pay their debts within

three years after leaving university and entering the labor force.

At a student meeting the night of February 5, students strongly resisted an attempt to split full and part-time and full-time day and evening students by holding separate meetings.

Earlier, about 12,000 letters had been mailed to the students announcing a separate meeting. A student claimed to have paid the entire \$960 postage charge and \$34 stationary cost out of his own pocket. Students at the meeting greeted the gesture of "generosity" with contempt and much skepticism.

Many other delaying tactics failed, and after three hours of debate on whether to continue the strike, students voted almost unanimously to keep it

going. The handful of defeated anti-strike students left immediately.

All of this followed a meeting at McGill on February 3 of students from Montreal universities, who came together to hold a teach-in on their current struggle.

A student from UQAM expressed the necessity for solidarity among students from all universities who, if not now, will later face similar economic blackmail.

The speakers detailed the number of students at their respective universities who would be expelled for inability to pay fees by February 15. About 3,000 of UQAM's 11,000 students and 1,000 Université de Montréal students will be eligible for expulsion by the university because of the ruling.

With the opening of CEGEP's (junior colleges) and the Université de Québec in the 1960's, the student population of Quebec greatly increased. But, because of today's economic crisis and the resulting rising unemployment, the government is trying to cut back on the already too large number of university graduates.

The students most affected by the ruling are people from the working class who must rely on part-time jobs and government loans and bursaries to pay their tuition. Although 3,000 students at UQAM receive government aid, only 300 do not have to repay the province.

The students have denounced "ec-

onomic measures that become selective measure". They want up to three years after graduation to pay their fees, so no one will be denied an education through lack of money.

They pointed out that the \$15 million they owe the university is nothing compared to the \$55 million the administration sees fit to spend on building a new UQAM campus.

The UQAM administration continues to insist that the university is open despite the fact picketing has shut down the university since the strike began. Students went on strike Jan. 25 when they realized that the situation had reached an impasse. The strike followed a brief student occupation of administration offices Jan. 24, which was broken up by riot-squad police.

The professors' union has declared its solidarity and recommended that professors not cross the picket lines. Because of their own problems with the university, they have joined the strike.

At U of M, the administration has backed down because of widespread student protest and has extended the fee deadline to next September. But, students are still opposed to this inadequate half-measure and plan to intensify the struggle along with UQAM students in the weeks to come. They emphasized the need to fight the ruling now rather than wait until summer when the government could railroad the ruling through with very little opposition.

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# The pub

by RICK GRANT

Back around the turn of the century, when the farmers began to find themselves in the odd situation of having excess money on hand and the growing middle class were looking for ways to proclaim their status, a piece of free enterprise, out of the goodness of its heart, decided to help the world by offering the have-nots the benefits of technology. But in the space of time that it takes to make change for a dollar things changed and a new pathogen was loosed upon the world--retail department stores.

All right now settle down. I only said those things to make you read past the first paragraph. You know in your little black heart that I did not mean what I said about the people who have given us Xmas; spring and summer in December; and part time jobs for thousands of housewives tired of cleaning up the whiskey bottles from the living-room and making peanut butter sandwiches for the young scholars studying Dick and Jane.

In fact retail stores give me a real thrill, a sense of grandeur and gratitude for the people who can bring the benefits of technology to a people anxious to keep the economy growing and I stand amazed at the techniques that can fill every living-room in Canada from Come by Chance Newfoundland to Alert Bay British Columbia with identical sets of "Modern Black Spanish" furniture and Xeroxed art touted by Vincent Price in the space of one catalogue and three months advertising.

Agreed? We think alike do we? I'll just bet, you little cretin.

I know what that little liberal mind of yours is thinking, that department stores are a valid piece of the free enterprise system, that free enterprise is a bulwark against the advancing hordes of Socialism and the NDP, that if we didn't have department stores to tell us what time Xmas is there wouldn't be any place to sell the goods of industry and the world would fall on its face. All true, everything you have said. I say different so why not stick around for the ride and learn something. It won't do you any harm I promise. After all you are getting good marks, your father knows important people, you listen to CHED, and no doubt you think Nixon is the best thing since Bertrand Russell died. I'm sure you'll still be able to get a job selling life insurance even if they do know you read this.

Now that the preamble is over and we have weeded out all those who think that all writing longer than the ad copy on a Corn Flakes box is intellectual we can get on with what is a brief, shallow, but revealing look at the nature of the retail department store industry.

In Canada there are several department store chains. In western Canada there is; Eatons, Simpsons Sears, Woodwards, The Bay, Kresges, Woolco, Woolworths, Metropolitan, Macleods, Zellers, etc ad nauseum. In eastern Canada are a few others such as Simpsons, Towers, Shoppers City, and a bunch of others similar.

These stores operate wherever their market analysts think they see a market and in many cases where the analysts think a market can be generated through the establishment of monolithic shopping centers designed to attract as many customers as possible through massive advertising campaigns and by offering the consumer the advantage of several different stores in one location.

Now I am sure you know that the rationale behind a department store is to house a number of different store services such as hardware, clothes furniture, etc under one roof with one business management, centralized buying and shipping, and one fat profit. This same rationale is behind the shopping centers except that at this stage in time I don't think there has been any concentrated effort made by

the retail chains to consolidate the hundreds of small businesses to maximize profit. But it is clear that there will come a day when there will be few small businesses existing outside of the cartel of the large giants. And contrary to belief there is no real reason why retail trade of any description can't be controlled by one company.

But leaving aside the grim future for a while lets bury our heads in the sand and take a look at how a typical department store operates.

Most large chains have a centralized head office where all the product buying for the individual stores is done and where major advertising and promotional campaigns originate. The country is then broken into discrete regions controlled by regional offices who are responsible for catering to the distinct needs of the region which are shaped by geography climate and cultural basis. For example, the regional office for western Canada must realize such obvious things as the fact that lacrosse sticks won't sell in the west and that snowblower sales in Vancouver are abysmal.

The next link in the chain are the individual stores themselves whose only duty is to sell and keep selling at a profit. In order to do this most stores operate each department as a separate store within a store, with separate inventories, billing budgets, and staffs exclusive to that department. This system allows the management to see at a glance the state of business in any department and pinpoint trouble.

These individual departments have the advantage over small businesses when it comes to the cost of goods. A department in a large chain pays a lot less for an item than the small store does because the chain can buy in huge quantities for all its stores at once and qualify for large discounts from the manufacturers.

So far so good you say, sound business practice, the kind of thing that makes Horatio Algiers. Well you are wrong unless you like seeing private enterprise being wiped out. All the major department stores indulge in a tricky type of blackmail that results in the overthrow of hundreds of manufacturers.

The way it works is this. Say I wanted to buy shoes for a department chain from a small shoe factory. Because I am buying huge quantities far past the capabilities of the shoe factory the owner has to invest in large capital outlays which would normally be paid for over a number of years. However the next year I tell the manufacturer I want a cheaper price or I go somewhere else. The manufacturer can not afford to do without my order because it is paying for all the equipment so he gives in. After several such moves the retail chain makes the owner an offer for the factory far below the market price but by now the owner has to sell or go bankrupt. In this manner the retail store industry is gradually coming to control their product without the problem of dealing with manufacturers who require a profit.

In the store the main object is to sell in quantity for the highest profit. In order to do this the staff must be trained in such a way so as to never question selling practices or the qualities of the merchandise. The staff must believe so strongly in the store that they consider it as a favour to the customer when they sell him as much as he can afford. But above all the staff must be low paid to keep the profits up. A strange attitude when you consider that the salesman is the most important cog in the retail trade.

The highest salary for a salesman on the selling floor who is not on a commission basis is not likely to top 500 dollars a month after several years employment. Department managers get a little higher but on the whole it is one of the lowest paid occupations going. Women naturally enough are discriminated against. One woman who had worked for eight years in the same department of a national chain store for minimum wage while the men on staff who had little more than a years service were getting a dollar an hour more.

The reason for the trade being so low paid is due to two factors. The first is that there is a large pool of people who either don't have the education for anything else or have no experience who could be trained in a day to sell in a department store. This means that a person can threaten to quit if he doesn't get a raise and find himself out the door in short order. The other reason for the low wages and generally appalling working conditions is due to the fact that there is no union capable of organising the workers. As a matter of fact there are two large chains in Canada that are infamous for firing people who they suspect are sympathetic to unionisation. It is not uncommon for management to have informers among the workers to inform on trouble makers. So thoroughly has the management levels managed to indoctrinate the workers against the evils of unions that a strange mythology has evolved concerning unions.

These myths take the form that; a) unions are run by communists and they plan to burn down the world, b) union dues cost as much as whatever wage increase the union wins, c) the management will fire the entire staff and hire a non-union staff, d) strikes would hurt the customers who need the services of the store, e) the retail stores don't make enough profit to raise salaries.

Getting a job in a department store for the sales very easy if you are a university or claim to be, especially if you claim to be a Business Administration student and want to work in the store when you grow up. If you have any reason to believe that there is a bit of competition for a job there then don't hesitate to make some work history from a retail chain in a different city. Advance you might display in an ad or after you have been hired put down to different store profile. One thing you have to watch when you fill out an application is don't let the office staff have any applications away after they say so it is worth your while to apply. After the third or fourth time the personnel office they are so tired of you that they'll hire you. Another successful tactic that fails is the direct frontal attack. This is about the easiest way to get a job. Phone the store manager and say "Chances are that he rarely gets a chance to hire anyone and will offer you just to show the staff he's in his hand in things."

After a one day session which won't teach you to sell but will teach you how to manipulate the various forms and press as well as the intricacies of the register you'll be thrown out the floor where you can bore to death exclaiming the virtues of a gadget or other you've never before.

Should you, out of desperation find yourself in a full job in a department store you be lucky enough to get in on a technique class. This is a graduation that allows you to spend an hour a day sitting in a room with some dumb people while a guy dressed Fagin teaches you how to "service the customer" by selling the benefits of the merchandise to the customer's needs with the use of cards, film animation, record a very subtle type of propaganda designed to make the company be as big a virtue to society as church.

These selling techniques teach things like "role play" which is a technique the salesmen use to figure out the customer's needs and anticipate his questions and figure out how to satisfy his needs which allowed slightly obscene to me.

# Public be damned - J.P. Morgan

As a matter of interest the customer is usually referred to as being female and selling techniques are generally taught with that fact in mind partly because the woman of the family is supposed to control most of the buying and partly because the majority of retail staff is male and it is easier to instill confidence in a salesman when he is used to the idea of dominating a woman. This leads to a strange state of affairs characterised by pandering psychopant salesmen who are incapable of selling to a man because the male customer is stereotyped as being tight-fisted, objectionable, and hard to deal with. Rule one for selling when a salesman approaches a couple is to pay attention to the woman and ignore the man because the woman is thought to rule the husband.

Then there are a score or two of wonderful tricks the salesmen use on customers. The main one makes use of the commonest type of customer, the one who hasn't the faintest idea of what he wants, the looker, the one who knows he wants something if only to justify his presence in the store. That is something most people don't realize, that the psychology of our society, based as it is on the eternal consumer, and based on the premise that an individual is judged on his possessions, has conditioned people to buy. In other words it is wrong to have money in your pocket and not buy something with it. As I say this type of person makes up the bulk of the people wandering through a department store at any given moment and these mindless wanderers are hideously susceptible to a good sales pitch.

Unless your mother has done all your shopping for you then you should have a good idea of what a sales pitch is. But you have little idea of the strong psychological forces acting on your wallet while the salesman is into his spiel. For example, the last time you bought something at a department store that you didn't really need do you remember hearing music in the background? If you noticed it at all you probably passed it off as a nice gesture on the part of the management to entertain the customer. Nothing could be farther from the truth. That music is really a specially designed version of music known as Muzak which is constructed in such a way that it dulls your perceptions, conditions your nervous system, and comes close to being an audible form of hypnosis. Muzak is purposely constructed to sound bland and be unnoticeable yet at the same time it affects the customer's buying judgement strongly. In the early hours of the day, when there are few customers in the store the Muzak is slow in tempo on the theory that what customers there are will stay longer. But in the peak hours of late night shopping the Muzak picks up and drives the customers into a frenzy so they make snap judgements, make unwise decisions and give the retail stores a healthy profit.

Merchandise is placed on the shelves in such a way that the cheapest version of a particular item is always in an inconspicuous location while the most expensive is prominently placed. The best merchandise is always in the best condition, the cheaper is shopworn.

If by chance you are looking at the cheaper product, the salesman will make a point, if he is any good, of naming the benefits of the better item while only describing the features of the cheaper. In other words he is selling the size of the best steak and describing the muscular vascular tissue of a castrated animal selling for less on the other hand, get the point.

The salesman will also make a point of answering any questions you have about the product in terms of the better product, forcing your attention to the more expensive one exclusively. While he is doing this kind of thing he is sizing you up. When the time looks ripe to him he'll hit you with something called the "closer". This is a question that requires a definite yes or no from you and will determine the sale. But don't get the idea that it is easy to say no sale because it is anything but. All through the sales pitch he has been asking questions and asking for statements of affirmation about the product until you the customer have become totally conditioned to saying "yes". When he hits you with the closer the likelihood of you saying yes to the sale is quite high.

Some common but crude closing statements that lead to sales are: "What day would you like this delivered on?" "Do you have a charge account?" "Shall I put it on your charge?"

Another area that the consumer manages to get trapped in time and time again is the area characterised by the "Big Sale", "Clearance", and "Year end Savings".

Now at one time this kind of promotion or advertisement would mean a saving for the consumer but not these days.

The standard technique these days in the retail business is to buy carload shipments of merchandise that is not normally carried by the store but looks like an established product. These "buys" are then offered to the consumer at supposedly tremendously reduced prices when in fact the consumer is paying full price or more. These special buys are purchased in such bulk that their cost price is very low enabling the store to add double the mark-up to the cost and still claim a phony saving.

One case I remember very well that illustrates the falsity of supposed big sales and is by no means an isolated case took place during a special store anniversary or some other frivolity dreamed up by the advertising men. In this case an electric drill which was normally priced at \$50 was to be sold for \$30. This deal looked pretty good until you took a look at the drill they were selling which was supposedly the same as regular stock. The drill on sale was made of inferior metal, the casing was of a lighter metal, the drill chuck was inferior and the motor completely different. The invoice that came with the shipment of special sale drills showed that the cost price was half the normal cost and the mark-up was twice as much. This meant that a customer buying that drill would be buying an inferior product under the impression that he was getting a regular item and buying it at an inflated price-- the company made twice the normal profit off every sale drill sold.

A similar situation takes place virtually every time a sale is advertised and it is only in the most isolated cases that a saving is passed on to the consumer and even then the price of the other goods in the department is adjusted to make up the difference in the gross profit.

Sales are planned months in advance and the merchandise selected for such sales will always allow the company a better profit than would normally be found in a true sale.

You would think that the retail companies would be satisfied with the money they make off normal sales but they are not. The retail industry is into the loan sharking business in a big way with their credit cards.

A credit card carries a 22% per year interest rate in most provinces, a rate that matches the omni present store front loan sharks so highly praised in the commercial media. And everybody knows how those store front extortionists make so much money they fall over themselves trying to invest it. So consider the money that the retail chains are making on their credit schemes with their vastly lower overhead. Every single retail chain that I know of makes a definite and concerted practice of coercing their customers into obtaining a credit card. They use the power of emotional advertising, the power of false status and they train their staff in such a manner that the staff prefer dealing with credit cards over hard cash which costs the company money to handle. This preference can not fail to be passed onto the consumer who feels inferior if he has not a card.

There is far more to be said about the retail industry but this will have helped to point out some of the more glaring and obvious corruptions. The conclusions are self evident namely that the retail industry is a danger to this country because of its selling practices, its overt attempts at coercive psychology, encroaching vertical integration that is destroying what little private enterprise we have left, and for its nineteenth century attitude towards the working class not to mention the utter contempt for the consumer.

## The fauna of Bio-Sci are not what you think

Walk down the halls of Bio Sci on a Sunday night and you'll feel you've left the rest of the world behind, it's so quiet, peaceful, almost desolate. Open a door and turn on the lights and suddenly it's the middle of Jasper Avenue at rush hour, complete with teeming crowds of busy workers rushing madly about.

What is this fantastic night life that Bio Sci keeps secret so well? Is it the lost city of Atlantis? The home of the counter-culture possibly? Or maybe it's the real force behind the university administration? Unfortunately, the real explanation is nothing quite so fascinating and unique.

Instead it is something terribly mundane and common. In a word - cockroaches. That's right, plain ordinary slum-landlord type cockroaches. (Who says the university doesn't believe in universal accessibility?)

The Biological Science building since October has been the object of an investigation by two entomology graduate students into the pest situation, specifically with reference to cockroaches. A room-by-room survey was made and each was classified as to the degree of infestation - active breeding, possible breeding, frequent abundance and clear or rare.

From the results it appears that the Genetics wing is the worst offender, followed closely by Zoology. The other wings tend to be relatively clear, with the exception of a few isolated problem areas.

### HOW TO GROW YOUR OWN

The areas experiencing the worst problems with these pests are those which make it so inviting for the cockroaches to set up business. For one thing, cockroaches love water - any kind, anywhere. This means that sinks, faucets, drains and even dirty coffee cups are fair game for the roaches.

For another thing, cockroaches will eat just about anything as long as it is organic. Leaving crumbs from lunch, bits of animal carcasses, culture media and leftover drops of blood lying about is almost akin to inviting

Next week, a continuing series: raising cockroaches for fun and profit



Ken Grelch

someone to dine at an expensive restaurant.

Two other aspects of the problem are that cockroaches appreciate warm constant conditions and prefer the solitude of dark undisturbed spots during the day. Control of infestation by temperature regulation is not feasible (who wants to wear coat, hat, scarf and gloves all the time in all their classes?) Nor is it possible to eliminate the hiding places.

It seems then, that one of the best ways to start getting rid of the pests is to keep much cleaner buildings, for without food and water they will perish or simply leave. Keeping a place like Bio Sci clean is of course much worse than an ordinary house.

One of the biggest problems is the design of the equipment in many rooms, especially in the labs where work benches with sinks are placed against walls and have a hidden dead space for tubing for various utilities. Frequent thorough cleaning is impractical for such places, and in this case the use of organic pesticides such as Dri-die (silica aerogel) has been recommended.

Chemical controls have been suggested only for areas of high infestation and/or difficult natural control, and their use will be confined to traps and bait containers to minimize the possibility of accidental spreading.

In the meantime, whenever you see these creatures of the night--be it sitting in class, picking apart a pickled animal, or sipping what passes for coffee--please don't step on them and leave them there. As the report says, "...the net result is one dead insect and, perhaps 30 are better fed by the next morning."

by Judy Samoil

## NOMINATIONS OPEN

Nominations are now open for two undergraduate education students on General Faculties Council. Students who are elected will retain the seats until April 30, 1973. Nomination Forms are available from the Education Students Office, Room B - 69, Education Building. Nominations close 5 p.m. February 21, 1973.

D. C. McGuiness  
Returning Office  
( E. S. A. )



Office of the Minister  
Manpower and Immigration

Cabinet du ministre  
Main-d'œuvre et Immigration

January 31, 1973.

Dear Mr. Mardiros:

I have been asked to answer your representations concerning Dr. Istvan Meszaros.

Because Dr. Meszaros gained entry to Canada by misrepresenting himself to be a visitor when in fact he intended to reside here permanently, he was ordered deported. After he withdrew his appeal against the order of deportation to the Immigration Appeal Board his deportation was effected when he returned to England.

Dr. Meszaros subsequently applied for return to Canada as an immigrant. The Honourable Robert Andras reviewed his case and gave his consent for his return.

Yours sincerely,

Daniel Coates,  
Executive Assistant.

Mr. M. Mardiros,  
Professor of Philosophy,  
University of Alberta,  
CALGARY, Alberta.

305 Rideau Street  
Ottawa K1A 0J9

305, rue Rideau  
Ottawa K1A 0J9

## all marxists are bomb-throwers

At first glance, it might seem most liberal of the Liberal Cabinet Minister that he should allow back into Canada a man who had previously entered under "false pretences" --- especially when this man had forced them to begin deportation procedures. The above letter seems to clear things up nicely.

A conversation with Prof. Mardiros, however, revealed that the letter answered nothing. It was only diversionary, answering questions that weren't asked, and not answering those that were asked.

The original question, according to Prof. Mardiros, concerned the reasons for which Dr. Meszaros was denied entry permission last year when he applied from within Britain to come to Canada. He had been offered a teaching position at York University, but was denied clearance by an immigration official in England on the grounds that he was a "security risk". Neither Meszaros

nor the many concerned people could get any explanation of the "security risk" charge, other than to understand that in some way, "all Marxists are bomb-throwers"

On the advice of his lawyer, Meszaros came to Canada as a visitor in order to gage firsthand the reasons for his rejection. Instead of substantiating their decision, the Immigration Department denied him information, threatened him with deportation, and subsequently passed a law forbidding the previously common practice of applying from within Canada for immigrant status. In the midst of rising furor over his case, Dr. Meszaros went back to England, where he reapplied for, and obtained, immigrant status with no problem at all.

"Evidently", said Mardiros, "nothing substantial had changed. All that happened was that the Immigration Department just dropped their original reasons for denying entrance to Dr. Meszaros."



# If there's no place to go except the police....

by Sheila Macdonald

Bob Townsend may be a saint masquerading as a madman at 121st St. and 103rd Ave. "The only qualification necessary to be director of Project Recovery is to be crazy."

Project Recovery is a detoxification and general rehabilitation centre for alcoholics and drug abusers. The Salvation Army and other social services in the city advertise it as a place that will take anyone in, any time, and in any condition.

They ask Bob Townsend to take care of people they no longer want to be responsible for. But many of the calls are from people who have come to know and trust Bob Townsend and Project Recovery for help in a crisis.

I went "on call" one Sunday evening with Townsend and Ernie, one of the patients assisting him.

Our first call was an amiable young alcoholic, David: "Oh, I'm so sick, Bob, you've got to help me." And then he would turn and leer at me in the back seat, "what things a man will do to destroy himself. Oh, I'm so sick, Bob."

David was taken to the General Hospital to be examined and given medication. He was quiet and co-operative at the time but Townsend pointed out that without treatment he would soon become violent and begin hallucinating and having the D. T.'s (delirium tremens).

David was so grateful for the help we had given him that he wanted to take us all out for a drink.

Project Recovery was called in on the car short-wave: an over-dose and the man was violent.

His kitchen was littered with broken bottles and the glass from the front-door was smashed all over the living room.

Ann, the wife, was nursing a bottle of beer. "He just went berserk, glass flying everywhere. I told the kids to lock themselves in the bathroom so they'd be safe."

The husband, Paul, had taken an overdose of pills, and had promptly been violently ill.

Over the next few hours the twisted lives of these two people was unwoven and aired. It was a learning experience for me -- inbred with WASPish middle-class attitudes.

Townsend and Paul, the husband, left to go for coffee and talk somewhere else. Ernie and I stayed and talked with Ann.

I felt how lonely she was, how she wanted to tell of her despair but couldn't let us touch the raw nerve of her self and barricaded every entrance with a wry humor.

## Real violence and rape

Ann is a chronic drug abuser. "When I take pills, I take pills, no fooling around; barbiturates, speed, the works."

A week, two weeks previously she had gone drinking one afternoon with a "friend," (a compulsive pickpocket who ripped off all her money and her son's wristwatch). The situation became somewhat bizarre when the "friend" asked her to marry him and was introducing her as his wife. With some hazy explanation ("I couldn't go home, Paul would have beat me") she left with the "friend" on a whirlwind trip down the west coast.

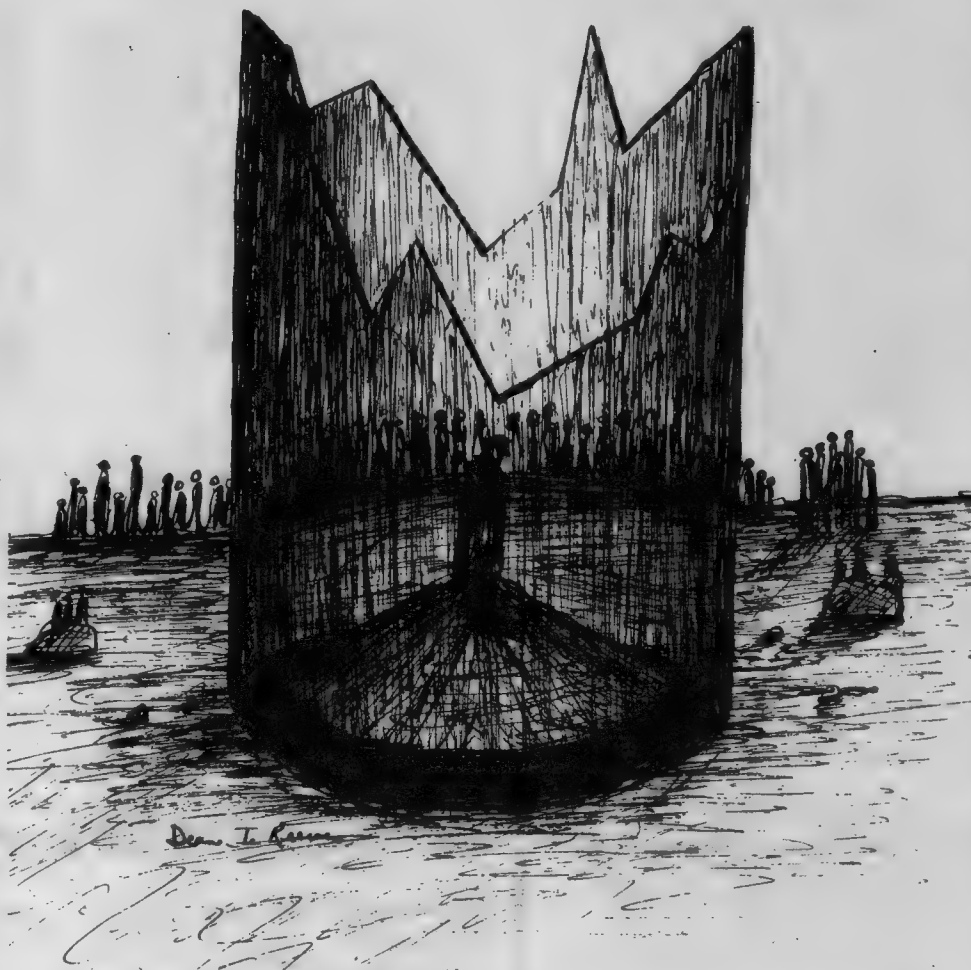
I went for a walk with Ann late that night and she confessed that she thought the man she had left with would "get rid of her," perhaps rape her and then desert or even kill her later.

But apparently he didn't "touch her"; he bought her clothes (she had only the ones she was wearing) and paid for the most posh hotels.

In Los Angeles, she was raped by three men. This was what she had told Paul that Sunday night and he had reacted with hate and fear.

Ann was lost and despairing of living. Paul was very much frightened by the extent of his own violence.

.... but most successes are small ones: a man is sober for a few months where previously he might not have been.



Project Recovery helped them to decide to enter the psychiatric ward of the General Hospital that night.

(Although apparently Ann would have been committed if she hadn't come of her own free will.)

They helped arrange to have the children cared for by a relative. "The children are not to be taken by welfare and perhaps not given back."

This was the first experience I had had with violence and rape as a reality.

I was forced to confront these people as persons in pain instead of crossing the street to avoid them.

I talked to Ernie at length. "Middle-class people can't understand that alcohol and using your fists is a way of life for the poor man."

Ernie, at 26, is an "ex"-junkie, alcoholic, petty thief. These past six months he's been with Project Recovery have been the longest time he's been out of jail, the longest time he's been in any clinic or institution. And he's been in clinics and institutions all over Canada and the U.S. for 10 years.

His clean periods are longer now, and his relapses are shorter and sicker. Ernie doesn't think he'll ever go completely straight. He becomes very depressed and then he breaks.

Townsend told me Ernie is very suicidal: in September, he slit his throat.

When I returned for a second interview Ernie was unconscious on the couch from drugs or alcohol. Probably both.

Ernie probably won't be alive when he's thirty. His liver is almost destroyed; his stomach ulcers are about to rupture. He'll die in the streets, in jail or by suicide.

I read a letter from Ernie's mother to Bob Townsend, sending him money for her son's food or clothes, "but not drugs or alcohol." In the short, carefully worded, carefully written letter, you could feel the agony of a woman who had lost her son.

There are a few successes. A previously suicidal man whom the Salvation

Army washed its hands of, now comes to Townsend whenever he begins to feel self-destructive.

He is now employed as a desk clerk in a hotel. A school teacher who had sunk to skid row is again teaching.

But most successes are small ones: a man has been sober for a few months where previously he might not have been.

Bob Townsend himself was once an alcoholic, working as a store detective with the Army and Navy. His vision, blurred, a flask in his jacket pocket, he was arresting sick old men for stealing gloves to keep themselves warm.

He became aware that for these people, there was no place to go unless they were fortunate enough to be picked up and put in the cells. And that he himself was little better off than those he was arresting.

## Shelters with lice

He helped set up an overnight shelter but resigned from the shelter's board of directors at its very inception, when they decided to have no mattresses but straight-backed chairs for the men to sleep on. "Even a dog sleeps on something soft," Townsend's description of what the shelter had become is horrifying.

There is only one attendant on duty; the drunks are hostile and unco-operative; there are frequent brawls and much petty thievery of shoes, watches, etc.

The men lie head to foot on the floor, spreading hair and body lice. All are tossed out at 8 a.m. the next morning without even a cup of coffee, much less a meal. The centre receives \$3 a man per night.

Townsend's next attempt to help the alcoholic was The Society of Uncles, an organization for single homeless men, which set up an overnight shelter in the basement of the Gem Theatre. But fire regulations closed the shelter

before it was even officially opened.

He opened a rooming house, picking up people he thought needed help. The plan was to keep them there 10 or 15 days until they found jobs and could begin paying rent. But some men didn't get jobs, others didn't bother to stay around, and yet others used their money for more alcohol.

Project Recovery was born and spent its early existence associated with the Turning Point Evangelistic Association, an organization which tries to rehabilitate drug and alcohol addicts.

But difficulties arose when Turning Point began insisting that Project Recovery send its clients to their religious services. Townsend objected to making compulsory what he felt should be left up to the individual. Project Recovery was evicted from the Turning Point building.

It then rented two rooms and opened a clinic from 9 a.m. to 5 p.m. Monday through Saturday and 9 a.m. to noon Sunday. That was three years ago.

Project Recovery is now located in a house on 121st Street and 103rd Avenue -- rented from a sick old alcoholic in the basement.

There are marvelous signs around the house:

GET OFF YOUR FANNY AND DO SOME WORK OR YOU WILL BE KICKED OUT ON YOUR ASS...

THIS IS A DETOXIFICATION AND REHABILITATION CENTRE, NOT A REST HOME.

I understand that all "residents" are required to attend Alcoholics Anonymous meetings and obey household rules concerning passes, curfews, and of course drinking and drugs, or they will be thrown out.

But Bob Townsend has a soft heart. He takes people again and again, the repeaters whom all others would not concern themselves with.

When I was talking to Townsend, one young man came and told him that he had hidden a bottle in the lane and that he was going to go and buy a few cokes and drink it "without bringing in anyone else from the house. I just wanted to tell you, Bob."

"You'll have to make sure I don't follow you and pour it out." When the young man had left he turned to me and sighed. "He would have done it anyway. Saying no wouldn't have stopped him."

It's a thankless job. His physical person is endangered by violent calls, and traps set by vengeful people bearing personal grudges for, perhaps, being thrown out of the house. Considering a past of broken ribs, etc., he has taken the precaution of a dog guarding himself and his family.

## Abuse on bureaucrats

When confronted with doctors and hospital officials who refuse to treat alcoholics, or officials who hinder him and his cause, he flings abuse on their shoulders: Bob Townsend is a name greeted with hostility in many bureaucratic circles.

Perhaps this is the reason Project Recovery's request for a grant has been refused and that the allowance of \$3/man/day may be discontinued.

The provincial government has agreed to cover Project Recovery's more than \$7,000 debt, but one official position is that services provided by Project Recovery and other small agencies are duplicated by present and planned government facilities.

I have unsuccessfully tried to obtain an interview with Neil Crawford, the honorable minister of health and welfare, for over a week. I made the mistake of mentioning I wanted to talk to him about Project Recovery.

Apparently Townsend has been trying to see him for over two months. Again unsuccessfully.

Townsend ruminates: "I guess one of the things that make me keep on going is knowing the agony of someone like Ernie's Mom.... There is no place to go except to me or the police."

# You've got to deliver yourself to the sea

The making of music is one of the most paradoxical of the art forms. It is at once the most personal and the most public. An artist in paint or stone, or an actor, or a writer need only present a small part of himself or none at all, but the vernacular musician stands or falls on himself alone.

I am sitting in the audience watching two men sing and play guitars, and a woman sing with them. One of them is a friend and I wish that I could count the others in that category. So far they are strangers except by the reputation of one of them. The music is my introduction.

The men are Bob Carpenter and Brent Titcombe; the woman is Hahle Jerow. The place is Dinwoodie Lounge, a concert Tuesday February 6, year 1973.

On stage the music blends, lifts us a bit off the ground. We levitate to join those who are lifted off the ground by the stage's height. Our chairs are pulled helter skelter close to the stage, we are singing too, and laughing, and watching the people on the stage, people who love each other, it shows in their laughter and their interaction, people who we would like to love us through their music. When they give us a chance to reply, to sing and to laugh and to talk and clap our hands, we do that.

The room is not electric, this is not that kind of a concert. Rooms can become electric even though performers and audience never touch directly. No, this is a different atmosphere, this is a feeling in which the stage and the microphones are not there, we are sitting with our friends in some very large living room and even though we know them very slightly we are so together that we know each other, really, just for a moment.

The feeling is shown by the way no one minds how close the chairs are. Everyone is opening their personal space to neighbors, friends, the music.

Afterwards, in the quiet, people coming up to speak to the musicians, they allow themselves to be shepherded to a nearby room set up as a studio, for an interview. I am totally freaked. What began as a simple idea, a notebook and a pen, has become a production.

But Brent and Bob are not participants in productions. They are very real and (I don't want to make this seem a cliché, but it's never been more true) warm people, and the conversation ha-

ppened, and this is some of it.

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scs: Is music moving towards being an elitist art form or towards being sort of a family of friends who are all sitting around singing and going to each others concerts?

Bob: It's got to be that way.

Brent: Everybody's beginning to realize that they can contribute in their own way, and instead of sitting back and letting other people do it, more and more we see people expressing themselves in a multitude of ways. So, like, that's where it's going I would think... wouldn't you say, Bob?

Bob: Right. In fact I think we should all be encouraging that in one another.

Hahle: The whole feeling when everybody in the room is singing, to any of the songs, on the chorus, lifts. The whole feeling is so much more...

Brent: ... yeah, it's very churchy, type of choral, the whole world seems to...

Hahle: ... so it really has nothing to do with training so much as feeling and if you're feeling it, the notes are there, the feeling is there.

scs: Do you think the eventual thing will be that everybody is a musician, or nobody if you want to use that word, in a room and music will happen, or do you think there has to be a centre in terms of a performing person or a guiding person?

Brent: That's a very int...

Bob: I think everybody has a particular art of release which they are close to. Some people are so far away from it they don't even have an idea what it is. They're wherever they are and they're pretty unexpressive and when they come to a concert, when they come in close with art forms of any type, they might feel somewhat hemmed in, because it strikes a chord and might produce a negative effect instead of a positive. But the whole thing is that

when they produce or when they release themselves or participate then it causes an emotion within them which releases you, releases anybody. It's exactly the same for anyone else, there's no fixed rules. Nobody is an individual really as far as that goes.

Brent: There seemed to always be, even I remember even in those little African movies, when they were on safari or something, there was always a leader and everybody answering kind of thing. The kumbaya trip.

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scs: It's interesting to watch the people at the Jubilee Auditorium at the concert in difference to the people tonight as far as response. Which is another reason why I asked the question, because perhaps the people who go to symphony orchestras are a bit more structured to "They're there, and they make the music, and we sit here and appreciate."

Brent: Oh, they didn't sing that much there?

scs: Well I was on the second balcony, which is sort of plebian heaven, but where I was the people... well... depended on whether they were stoned or not

(footnote: not too many were stoned, straights, etc.)

Bob: Appreciation is getting warm, participation is igniting.

Hahle: Okay, that said it all right there.

scs: The final epigram. Okay, to get into each of you. I'm curious about why you came to Edmonton, I mean, Edmonton?

Bob: Well, it was a long walk... I was on a train on the way to B.C. and I came through here because Brent stopped here last summer and met a lot of nice people so I decided to meet them too, because he sang a few of my songs and I felt that there was someone here who knew me because of my music. So I came here.

scs: And you're still here.

Bob: I knew Donna Warner who lives here, a really beautiful lady, and I felt that I knew a lot of people that were here. Because I hen-pecked Brent all the time over the telephone to get back to Toronto, you know, and he kept telling me how nice the people were here, and it was important for him to say because he was going through some changes, so I came here and went through a whole bunch too...

Brent: Yeah, it's a very interesting city.

Bob: Very.

Brent: I've been coming here annually since about 1965 and it just is taken for granted that I'm going to Edmonton in the next year. The people here are really nice, and I don't know about the energy, but it's always a real learning thing, like what you were saying...

scs: That's very interesting, contrasted to the attitude of Edmontonians, who try to get out at least once a year if they can manage it, or at least a lot of people I've met seem to feel that as far as energy, it's a deadend place. So it's a very strange contrast.

Bob: Depends on what kind of energy, there's different kinds of energy here...

Hahle: That's strange, because this is my first trip here, and musically and



Bob Carpenter

people-wise, I've just met more people who are just flowing so much, it's really a high space, it's really good. And there are a lot of people into music here, into a whole different kind of music...

Brent: That's known right across the country by musicians, that there's a pocket or a music scene here that's quite individual and unique unto itself, like a lot of jazz people...

scs: Of course there has been for a long time since the old Yardbird Suite thing...

Brent: Yeah, there's always been a heavy jazz scene and you got guys like Dale Hillary and P.J. and Ray Secora and... they're really good musicians so they support quite a little scene here... which Tommy Banks seems to be the hub of...

Hahle: I mean Calgary's just not the same, I've gotten tripped out there but it's not the same thing at all.

Bob: It's just not the same musical scene at all, nor is Vancouver...

Bob: Has better restaurants...

Brent: or like Regina, Saskatoon, so it's very unique...

Bob: I'd like to put in a plug for the Carrot Shoppe...

Brent and Hahle: OH YES!

Brent: The health food shop...

Hahle: One restaurant that's really good...

Brent: You really need to support a place like that, because it's one of the few places you can actually eat real food, you know, and places like that operate on a shoe-string budget, so like, you know "Get out there and support that place, guys!"

Bob: Eat!

Brent: Do you leave here very often?

scs: As often as I can! No, it's really a paradoxical kind of situation, because at the same time as people are leaving, they either eventually come back, or they don't leave. "I'm leaving - I'm leaving" - I know people who have been leaving for eight years!

Bob: I've been leaving all my life...

scs: What was, from your point of view, what happened with Three's A Crowd and Edmonton, and where did it go from there...

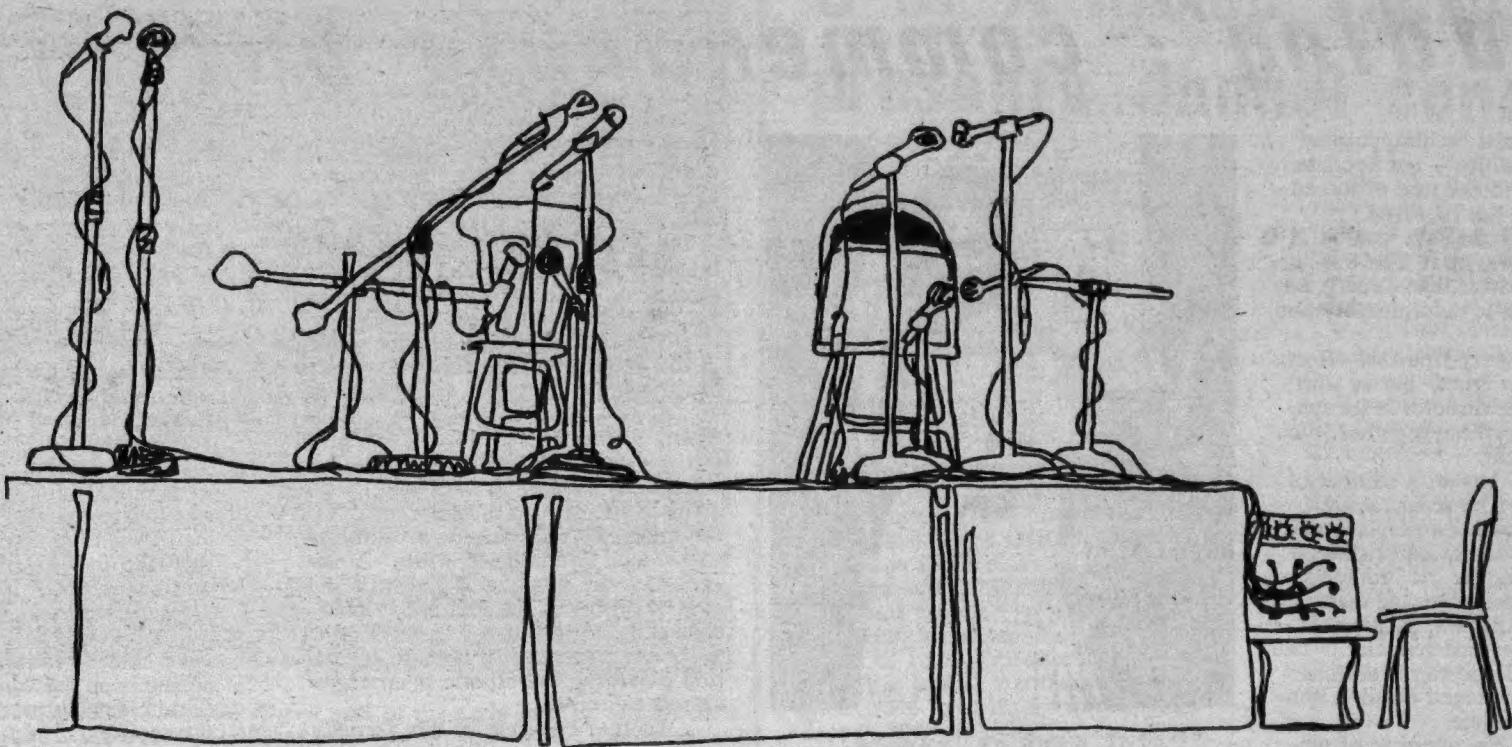
Brent: What exactly is your question?

scs: Anything you want to say?

Brent: Well really simple, I guess, Donna came from here, and we kind of got together in Vancouver and we played there everywhere we could, and in Victoria, and the island, and



Brent Titcombe



in the interior, and we ran out of places to play. So we came into Alberta and we came here. She made quite a little name for herself with the Cappella Trio... So we just felt right at home here, that was the next transition for her and we were right with her. The Yardbird Suite was a great place, it was really loose, and it was one of those early kind of coffeehouses that was a really funky place... and we used to get tripped out here with the group too, I remember we went to the Embers and Tommy Banks had, he kind of personally enjoyed what we were doing, but he never had a clue about what was going to happen in terms of drawing people, so he said, well, I can only afford to pay you x amount, so we'll see how it goes, so by the end of the week it was sold out, so we came back a couple

scs: And down in the park, people used to play down in the park...  
Brent: ... and down in the park...  
scs: It's a lot different, like, what differences do you find around the city now?  
Bob: They've torn down a lot of old buildings which is a drag, stupid city fathers...  
Brent: Yeah, it really bothers me, they keep tearing down buildings that still have lots of life in them...  
scs: ... and putting up buildings that are already full of death...  
Bob: Impersonal buildings...

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scs: Both of your musics lean in the direction of a return to mysticism, and I've heard a lot of people going in that direction too. Why? Or why did you? Or do you have any theories?  
Bob: A return to mysticism? We never left it. Because there's always somebody turned on to it somewhere. It's not the masses that count. It's the individual.  
Brent: I know how it works with my material. I was in "show bizness" and it seemed like it was a very selfish kind of ego trip at that time, you know, it was mass approval, wipe em out, encore encore, that kind of thing, and I was a kind of, the funny person, supposed to be, and after a while I got really tired of that, there was a certain pressure involved, so I quit, and I put my guitar away, and I sat down and thought for a long long time. And I realized that I had passed through a phase in my life that I wouldn't... you know, I was onto other things, and I figured that if I was going to be - at especially a time when the planet's going through all this turmoil - if I'm up there making a bunch of noise that it should be really as

positive as I can do, so it's not show biz anymore for me, it's spreading a message. And I don't want to assume to know anything, and I'm not saying, hey we've got to do this, I'm just trying, in my own small way trying, to get people to turn inward and acknowledge some of the general things, like that we all live on the bottom of the ocean of air, and things like that, really general things. So I'm trying to be positive with what I do that way, and you know, like mysticism, I'm just trying to say, hey the Indians were here and they lived in harmony with the elements and we lost that, and we'd better start acknowledging that everything has a consciousness, like, we're getting so mutated and away from the elements.

scs: What about, what do you think about, the star phenomenon, where one becomes the figure in the public eye, in other words nothing is hidden from the people and you have nothing in your own head. Just the urgency of the masses to identify, depends on what they identify with, there's different kinds of stars, spiritual, psychological, physical stars. Some people can manage to group them together somehow. Like there's Mick Jagger and Cat Stevens, Mick Jagger would be more physical, with a bit of metaphysics thrown in but...  
Brent: Yeah, sometimes I think I'm doing myself out of a job because I'm saying eventually if somebody knew certain things then there wouldn't be... once everybody got singing and realized there was something they could contribute...  
Hahle: Then there's no need for anybody

to perform particularly because everybody is and does...  
scs: Then you get back to the focus thing again...

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scs: I'd like to ask you about interviews. Like, here we are in an interview, I was going to borrow a little taperecorder just so I wouldn't forget what I was going to write down, now here we are in an "INTERVIEW", everybody's got a microphone, sitting around smoking cigarettes - is this a usual thing? In terms of whatever you're doing with your music and general lives?

Bob: Well, here I am...  
scs: I don't mean useful like functional, practical, but I'm quite intrigued with the whole dynamic of interviews, everybody gets together and "pours out" for fifteen minutes or three hours...  
Bob: Like a confrontation...  
scs: Yeah, and then they all empty the abstrays and go home... does this serve any function?  
Brent: ... well, you asked us for the interview, all we can do is answer the questions, now what you do with them I don't know, I always hope that we turn whatever we're involved in into something positive.

Hahle: You listened to the music tonight, and now you're sitting talking about where does the music come from, why you're singing songs like... or what direction the music is taking, what's that saying about you, what's that saying about all of us, or people that come to see it...  
Brent: Is this going to be in a paper?... Cause, so it's going to go out in

some form, for other people to mull over, then maybe possibly somebody would flash on a sentence, just one word maybe even, and it would change their whole day. Like my father seems to be quite radically changed, or changing quite rapidly, over a particular lyric, so maybe... Well, it seems like we're trying to do something. Or are you Bob? Are you trying to do something?

(laughter)

Bob: Whaddya trying to do?  
Brent: I know exactly what I want to do. It's just going about getting there that's the problem. Just reversing the process that started over thousands of years, many many lifetimes of whatever I've been, I'm just trying to reach a space where I'll be able to be completely myself, completely calm and collected, under any circumstance, that's really where it's at with me.  
Brent: And that's what we're suggesting with our lyrics, that we all can, that we're all striving for that...  
Bob: Eventually.

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Bob Carpenter will be playing at the Hovel this week on Saturday, February 17 and again on Monday, February 19; and Brent Titcombe will be playing at RATT this weekend.

Hahle Jerow has left town to return to her home in central B. C. for a while.

Sarah C. Smith was born in Nebraska sometime before 1850, and died in 1921 in Alberta. Her name is being used by a direct descendant with grateful thanks.

## Talent Education concert was splendid

The Society For Talent Education, a non-profit organization dedicated to teaching youngsters the most sublime of arts, came forth in its first public appeal for funds with a splendid concert last Saturday night.

The program featured Ted Kardash and the Edmonton Youth Orchestra (EYO), the University of Alberta String Quartet, and the children being instructed under the T. E. Program.

The T. E. kids were undoubtedly the stars of the show. Some of them were just barely large enough to hold a quarter sized fiddle. To hear forty of them at once playing such pieces as the Bach double violin concerto, and Vivaldi's violin concerto in A minor with precision, if not technical perfection, was truly a sound to behold. If such talent can be nurtured at such a tender age, these kids will undoubtedly become the master-musicians of their time (if they keep it up). I still can't get over the sight of the T. E. cellists with their instruments towering over them. Apparently

some of them use violas with pegs stuck in the bottom.

For the EYO it was their first public performance since last year. There are a lot of new people in the EYO this year and it appeared that the group is still in its formative stages with regard to ensemble playing and orchestral discipline. Their opening piece, Camille Saint-Saen's "Marche Militaire", lost its lustre in the jumbling of the strings and generally poor rhythmic quality due largely to lack of attention to the conductor. The orchestra appeared rather nervous, although this is more of an excuse than a cause in my opinion.

Robert Everett's oboe solo in the Marcello sonata for oboe and strings was well played on his part. He has good tone and did a fine job with regard to phrasing.

The University of Alberta String Quartet seems to mature greatly with each performance it gives. On Saturday its performance (especially of the "Andante Cantabile" by P. I. Tchaikow-

sky) was especially exemplary of this. Perhaps it was because the members of this group (in particular Claude Kenneson, cellist, and Thomas Rolston, first violin) are instrumental in the T. E. program.

The last piece on the program was "L'Arlesienne (Suite No. 2)" by Georges Bizet. For this piece a monster orchestra composed of the EYO and the T. E. people, conducted by Mr. Kardash, crammed the stage. Just getting everybody together must have been a strenuous job. This piece was generally well-played, and displayed a bit more of the spirit that Mr. Kardash seems to instill in the orchestras he works with.

All in all a fine concert and hopefully financially beneficial to the Talent Education people. They certainly proved their cause. More on the T. E. program in the amateur arts article coming up.

by Adolph Paganini

# "Wedding": commendable but flawed

Many people will be disappointed with "Wedding In White", not because it is a poor film, but because of the advanced publicity it has received.

Many critics would have you believe that this is not only a great film but perhaps one of the greatest that Canada has yet produced. This is unfortunately not true.

It represents a very fine first effort by director William Fruet, but as with many first works the director is incapable of drawing everything together into something truly great.

The film does reveal a number of notable strengths. The script, which could certainly have been played up in the form of high melodrama (a sixteen year old girl is raped by her brother's army buddy, gets pregnant and ends up marrying a man in his late fifties), is handled with dignity and restraint. The possible sensationalistic ramifications of such a script are played down; a genuine humanity emerges.

The acting on the whole is of superior quality. Donald Pleasence gives a truly great performance, from the shy awkward rhetoric he uses when accepting a trophy to the almost animalistic outrage he manifests at discovering his daughter's pregnancy.

Doris Petrie, who plays Mrs. Sougall, and Leo Phillips as Sandy capture their characters and transform them into people that you will recognize as authentic people you might have met on the street.

On the whole, the acting in this film is of remarkable quality in most of the major roles and in the many vignettes.

Atmosphere has also been created with a fine eye for actual detail and also a vision for the whole. The Legion Hall, cafes, and homes all bear a mark of hard authenticity. Cars, clothes, and the minutiae of everyday life have been skillfully sculpted into a whole which will impart a sense of déjà vu on anyone from a small Canadian town or village.

The direction of the film by Fruet is pared down to the essentials. The camera is used unobtrusively, dividing most of its time between medium shots and close-ups, with a judicious use of soft focus and tracking shots. It is film direction stripped of all that is not basic to the craft.

The single element which hurts the film more than any other is the handling of Carol Kane (as Jeannie Dougall), especially in relation to the other actors. If she were being described in terms of the classification used in Eric Berne's "Games People Play" she would probably be assigned to the category of "Kick Me" - the type of individual who is a virtual victim looking around for someone to step on them.

Jeannie does not seem capable of any human dignity; she has a single unwavering characteristic: submission. Jeannie is victimized by everyone in her environment; she is teased about her sexuality by her brother, raped by her brother's friend, symbolically raped by her best friend who calls her a mental case, shut out by her mother when she confesses her pregnancy, attacked by her father, scorned by Mrs. McIver and married by Sandy.

The film would seem to suggest that her neurosis (some have called it innocence) is merely some kind of defense mechanism against a rather apathetic family. The trouble is however that she seems to bring out the worst in everybody. As Berne would say, she "wears a sign that reads 'please don't kick me'". The temptation is almost irresistible to do just that, unfortunately.

Though this is the way in which Jeannie comes out it is evident in the film that this is not what Fruet had intended. In numerous places throughout the film he is evidently striving to present her as a normal, shy, but essentially noble pathetic figure. His lack of success is disturbingly evident.

The result is that situations that have been set up to evoke sympathy for Jeannie, and which, in theory, should do just that, become almost comic. Her wooden "innocence", when viewed alongside the great acting of the rest of the cast, and her "Please don't kick



Carol Kane as Jeannie

me" attitude conspire against what should have been some of the most powerful scenes in the film.

In one such scene she confides to

her mother that she is pregnant. This occurs when her mother discovers a pair of booties she has clumsily hidden. As a counterpoint to this near the end of the scene we hear the robust drunken laughter of her father and Sandy in the basement. We can't even see them, yet they manage to steal the scene.

Theoretically, this counterpointing of the pathetic and the humorous should underscore Jeannie's sad predicament. Chaplin used a similar technique when, as the little tramp, he entered a rowdy music hall: his isolation from the gaiety because of his spatial separation from it had the desired effect on the audience, it made them feel empathy. In "Wedding In White" however, it is the laughter of the men who cannot even be seen that is the most powerful element in the conclusion of the scene. Instead of Jeannie's situation emerging as pathetic it emerges almost as comic.

Another example of this comedy overwhelming rather than counterpointing the scene is shortly before the wedding. Jeannie's father brings in a soiled wedding dress he has bought second hand for the wedding. Jeannie sees it and says, "Boy, wait till Dolly sees

this, Wheeeee." The scene, obviously calculated to underscore the pathetic plight of Jeannie, becomes instead comic; we regard her almost as a buffoon. We know we should weep but the sheer heavy handed flatness of the scene makes us laugh.

It is certainly a difficult problem for a director to set up the kind of tension between the comic and the tragic which will have the effect of alternately sharpening both. In this film tragedy and comedy do not set up that dialectic tension, rather, they grind against each other, diminishing both possibilities in the process.

I would however urge you to see this film in spite of director Fruet not coming completely to grips with this difficult problem; there is much to commend in this film. The cinematography exerts a unifying tonal force. The acting is on the whole superior, the direction is unobtrusive and surehanded for the most part, and the evocation of time and place stamp it as a genuine Canadian work which holds a fair degree of promise for director Fruet's future.

by George Webber

## Studio's "Seagull" is boring

For Anton Chekhov, the seagull symbolizes two different meanings of freedom - one is creative and expansive, and the other is aimless. The main character in the Seagull, Treplev, is an unsuccessful playwright and novelist who "drifts about in a maze of dreams and images". The plot centers of Treplev's need to create, his love affair with Nina, plus his rather strange attachment to his mother. All these things, however, only accentuate his aimlessness. Treplev shoots a Seagull, then himself, in an effort to destroy that which the seagull symbolizes.

There seems to be several different themes and characterizations in the play, but Chekhov has interwoven them very cleverly. Analyzing all the many different triangles and main characters separately would make the play seem unreal and somewhat absurd. The things that happen in the play are detached from real life --- but the themes are so well synthesized that an illusion of real life is created.

Unfortunately, the quality of the Studio Theatre performance of The Seagull destroys this illusion that Chekhov tried to create. I must confess that I was bored all the way through it, and it was only through reading the play later that I was able to realize its merit.

I think the main problem with the performance was that it was overly "dramatic" --- and the excessive facial expressions, the labored movements, and the caricatures masquerading as characterizations simply lost their novelty after the first act.

For example, Paul Kelman, playing the part of Sorin, an old man who never wanted to die, seemed to be obsessed with that role to the point that the many complexities present in Sorin's character were totally obscured. The role of Nina, played by Debbie Skelton, was that of a happy, naive, young girl who was in love with the idea of being famous. After a while, Nina's naivete started to get on my nerves. When Nina reappeared in the last act, the contrast was just too much to be believable; she became a hardened actress who, while miserable, knows where she is going. Medvenko (Brian Webb), the school master, was portrayed as a totally inadequate personality. In actuality, Chekhov had a great deal of sympathy for the lot of the school teacher in Russia, and there is no evidence from the written translation of the play that Medvenko was really that much of a klutz.

But without a doubt the most insipid characterization had to be that of Trigorin, the famous novelist, played by Stephen Walsh. It seems that director Mark Schoenberg didn't do his home-

work when he decided on how Trigorin should be cast. Chekhov said this about Trigorin: "he wore check trousers and his shoes were in holes" --- he was entirely oblivious of his appearance. (from Chekhov the Dramatist by David Magarshack). In the Studio Theatre version, Trigorin is smartly dressed and extremely sophisticated. Not only that, but the part was so grossly underacted (obviously for some kind of "dramatic" effect to emphasize his detachment from the real world and the fact that he saw people only as potential characters for a novel) that there was not even a smattering of humanity that could be detected in him. This is kind of ironic when you realize that Chekhov probably most closely identified himself with Trigorin.

Polina (Suzannah Urban) and Shamrozev (Jean-Pierre Fournier) came off almost as nonentities. The latter, supposedly a rather dislikeable character, struck me as being more of a clown than a retired lieutenant. And Dorn, the Doctor (Glenn Roddie) was probably a bit "cooler" than the doctor that Chekhov seemed to have in mind.

On the other hand, Larry Zaharko seemed to fit well into the role of the lead character, even though his acting was not particularly outstanding. Bette Oliver was also at home playing the part of Treplev's mother, Arkadina the actress. For me, the most convincing performance was by Lorraine Behnan, who played the part of Masha, the young girl who always wore black, chewed snuff, and drank vodka. She was probably the only character who became more real as

the play progressed. Masha was ideologically more simple than most of the other characters; her ideal was to become the mistress of the man she loved --- and since she couldn't have him (Treplev), she intended to tear all the love out of her heart. Hence, she married a man she disliked, and became a real bitch. But such a fascinating bitch!

Indicative of the lack of inspiration in the Studio Theatre performance was the burst of applause that followed a rather long scene change before the last act --- it was as if the audience was so bored that they enjoyed being stimulated by the moving of furniture and the appearance of new "performers" (i.e. the stage crew), and new scenery. Also, I noticed that a few people had left at half time.

I saw the play opening night, and it is possible that the performance could improve as the actors begin to understand the parts they are playing. Thus, if you intend to see the play, don't let this review discourage you. It runs Wednesday, Thursday, Friday, and Saturday nights of this week, and also Saturday afternoon. Tickets are available (as long as they last --- usually this isn't very long) free from the Studio Theatre Ticket office in Corbett Hall. And even if you can't get tickets, try going down there anyhow. Sometimes people who have obtained free tickets don't show up, and they'll let you in after 8:20.

by Larry Saidman

## More chamber music, folks

The department of music at the U. of A. is sponsoring another five concerts this week for the audial enjoyment of those so inclined.

This afternoon (Wednesday, February 14) at 4:30 p.m., second year bachelor of music student Hiromi Takahashi will give an oboe recital of works by Telemann, Haydn and Hindemith in Con Hall. He will be accompanied by pianist Judith Loewen.

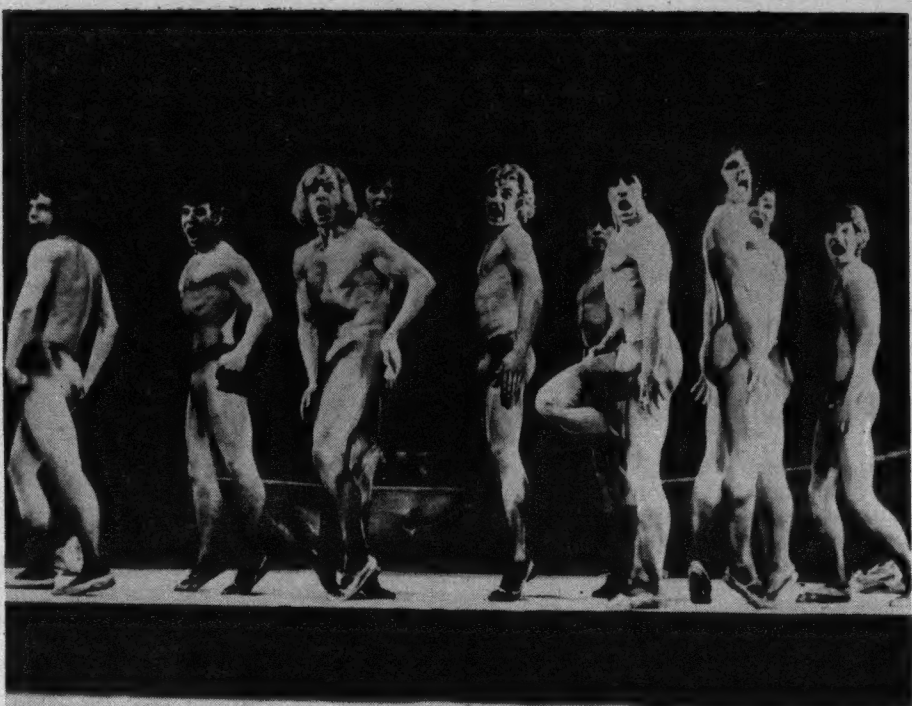
Works by Mozart, Finzi and Poulenc will be performed by clarinetist Deborah Alpaugh, assisted by pianist Madeleine Wheeler and violist Neil Hughes, in a recital in Con Hall Friday, February 16 at 4:30 p.m. Ms Alpaugh is a third year B. Mus. student.

That Friday evening at 8:30 p.m. the University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; and Claude Kenneson, violoncello) will give a concert of works by Brahms and Clermont Pepin in Con Hall.

The Symphonic Wind Ensemble will present a concert on Tuesday, February 20 that will feature a performance of "Poem for Brass", a composition by Malcolm Forsyth, an associate professor of music at the U. of A. Mr. Forsyth will conduct the work himself. The rest of the program, including Ralph Hermann's "Concerto for Horn" (which will feature David Hoyt on French Horn) will be conducted by John Iltis, also an associate professor of music. The concert begins at 8:30 p.m. in Con Hall.

Cellist Frantisek Cikanek, a third year B. Mus. student, will give a recital of works by Bach, Luigi Boccherini and Bruch on Wednesday, February 21 at 4:30 p.m. in Con Hall. He will be assisted by pianist Moira Szabo and a string quartet composed of Allyn Chard and Marianne Carroll on violin, Susanne Zeindler on viola and cellist Barbara Morris.

Admission to all the concerts listed above is absolutely free.



STRANGE, HUH? PICTURED ABOVE is a part of the male section of the Polish Mime Ballet Theatre. These "barrel-chested, bulging-bicepted men", together with the complementary "full-breasted, prominently featured women" (quotes taken from a press release) will be performing at the Jubilee Auditorium on Tuesday, February 20 at 8:30 p.m. The show, which has received almost universal acclaim throughout the world, promises to be one of the bawdiest chunks of interpretive dance/Ballet ever to hit Edmonton. And it's culture, too! Tickets are available at Mike's News Stand and at the door.

## U of A mixed chorus presents annual concerts

The University of Alberta mixed chorus will present its 29th annual series of concerts from Thursday, February 15 to Saturday, February 17 at 8:30 p.m. nightly in the theatre of the Students' Union Building.

The program will cover a wide variety of choral music that will include Beethoven's "Creation Hymn", "Praise to Thee Lord Jesus" by Heinrich Schutz, Thompson's "Alleluia", selections from "West Side Story", "Aquarius" from Galt MacDermot's score for the musical "Hair" and such traditional black music as "Dry Bones", "Go Down Moses" and "Soon I Will Be Done".

This year the chorus is under the direction of Professor Ronald E. Stevens, and associate professor of music education in the faculty of education at the U. of A. Professor Stephens is himself a former member of the chorus (from 1946 to 1949), he was its president in 1948-49, and he also directs the U. of A. Male Chorus and is the founder and director of the Edmonton Centennial Singers.

He completed his B. A. and Ed. degrees at the U. of A. and then went on to get his Master of Music degree from the University of Oregon.

The Mixed Chorus was founded in 1945 under the direction of Gordon Clark, a medical student. In 1947, Richard S. Eaton assumed the directorship, a post he held for 20 years as he built and guided the chorus.

From 1967 until this year the chorus was directed by Mr. James Whittle and Dr. David Stocker.

The Mixed Chorus draws its members from all areas of the student body. Its purpose is to provide a focus for those people on campus who enjoy singing to come together and participate in choral activities.

In November, the chorus sang part of this week's program at a concert in Strathearn United Church. They have also sung at the Glenrose Hospital, for the C. N. I. B., at Holy Spirit Church and on February 5 they gave a concert in Stettler.

In March the chorus will do a week-end tour to Northern Alberta and in April they will make a week-long excursion through Central Alberta.

Tickets for each concert cost \$1.50 and are available from Mike's, MacCauley Plaza Box Office, the SUB Ticket Office, and from chorus members.

"Free Beer" ...

... Tuesday at the Hovel

## Local playwright plans new series

"If it works it'll be something new each week. Definitely a short play and then poetry perhaps."

A new series for channel 5? Reinforcement tactics for a creative writing course on the 300 level? Noel Coward's latest production schedule?

No (as if you hadn't guessed already, you foxy person, you). Local playwright Tom Whyte (remember "That Time of the Month" as produced by Theatre West earlier this winter?) has managed to pull together a small band of locals who are interested in creating an ongoing situation through which local playwrights and poets can have their material presented to Edmonton audiences in a relaxed and open atmosphere at reasonable prices.

Thus, as an experiment, Tom Whyte (or Uncle Tom as he refers to himself), Maurice Brand, Freda deBranscoville, Don Gillis, Collin Gillis and Dave Wright are putting together an evening of theatre, poetry and music.

It will take place at the Hovel on Tuesday, February 20 from 9:00 p.m. to 2:00 a.m.

"We were going to start earlier," said Mr. Whyte, "but we're just finishing up the last of our PEP plays on February 14." (He is just completing a series of plays for CKUA that have been produced under the auspices of the provincial government's Priority

Employment Program).

They will be presenting one of Whyte's plays, "Free Beer" (a very warm and human play concerning one man's attempted solution to the problem of loneliness in old age; it is suffused throughout with Whyte's gently bemused style of humour), as well as some of his poetry and some music on the side, currently being organized by Dave Wright.

Tuesday night will not be Whyte's first attempt at shows of this nature.

"We did a couple of these at the Barricade and at the Albany. 'Free Beer' was done at RATT with Larry Reese and I think Gay deLorme... or he could have been at the Barricade.

Of course, the format of the evening is open to change at any point in its preparation. "Perhaps we will do a couple of short stories. I've got a couple of short stories I could use. They would be read by Freda and I."

But the point behind Tuesday's presentation is the possibility that it might become a weekly event.

"We hope that it will turn into a series of Tuesday plays. We have no other plays scheduled yet, but if it goes well on the 20th, we'll call our next playwright."

There are, however, already a growing legion of people who have expressed interest in the idea. Don

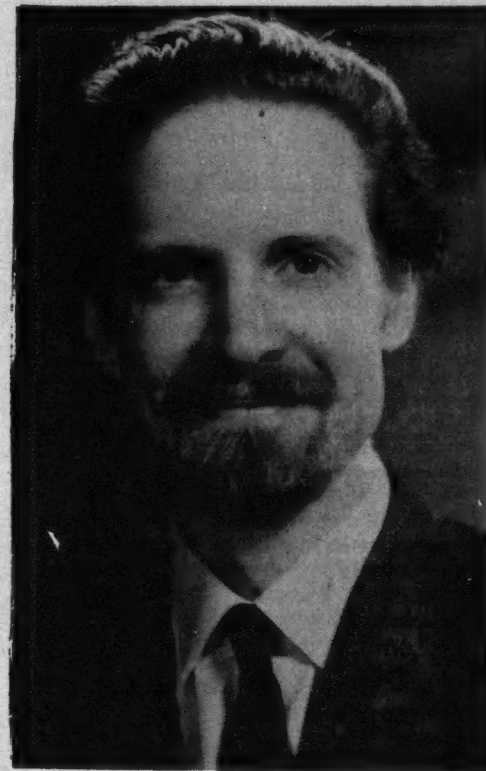
Pimm (of the Victoria Comp. High School performing arts faculty) and Mick Burrs both have radio plays that could be produced for the stage on short notice and several other local playwrights are on a list that Mr. Whyte continuously alludes to as being stashed away somewhere within the cluttered depths of his bulging brief case.

"We'd like in each case if possible to have one author for an entire evening, but we don't want the format to be too inflexible," said Whyte. "But all this is contingent on the first play going well."

There is a \$1.00 admission charge for the evening. 60% of it will go to pay the 6 people involved in the direct production "which will at least leave a budget for the musicians. It worked well before at the Barricade."

The show on Tuesday will be loosely scheduled along the following lines: from 9:00 p.m. to 11:00 p.m. Tom Whyte will read his own poetry intermingled with music; then at 11:00 p.m., "Free Beer" will be staged with Maurice Brand, Freda deBranscoville, and Tom Whyte; after that, Don Gillis will read some more of Whyte's poetry (again intermingled with music) until 2:00 a.m.

by Ross Harvey



Tom Whyte

## Edmonton graphics artist currently at art gallery

The Edmonton Art Gallery currently has an exhibition of printmaking by an Edmonton artist Harry Savage. The artist has been expressing his social conscience and political views in different media now for a number of years, and is now working for the University of Alberta Extension Department. He has had previous exhibits before in the province.

This current exhibit shows a strong concern for Canada's north country; man's relationship to nature and the many varied facets man has on his environment.

In viewing the exhibition one sees the artist's maturity in using prints as a form of art and the well-developed use of colour that shows in all his work. The artist provides the viewer with simple but interesting arrangements in weight and scale,

The colour never dominates the artwork but allows the print to "say it in its own words" but supports the print's comments totally. All the work in the show is executed with the professionalism of a competent artist. Although at first glance the balance in some of his work catches one off guard, in completing the show one is familiar with this style and one enjoys this fun with the structure. Realizing that the whole is greater than the sum of its parts.

The social comments that are in Mr. Savage's work are the backbone of the show. These ideas are strong and almost forceful at times, but there is also a great deal of subtlety involved with all his work. Life's drama and excitement are all part of this man's work. In talking with him after viewing the show, I found

that these comments on life are not only ideas formed and hung on the gallery's walls. These are personal experiences the artist has lived through. They are events that have made him question himself and question the environment in which he lives. The prints spell out clearly what are some of the problems that are presently part of our society. While each print has its own social comments the artist does allow the viewer to interpret his art on a personal level, and form his own comments about the subject.

The exhibition rewards the gallery goer with being actively involved with the art. One is asked to participate in the show, form ideas, take a stand, and above all question! I think if one is at all concerned about today, tomorrow

and next year Mr. Savage's exhibit should be on one's list of activities for February.

The gallery is open through the week from 10 to 5 with late nights on Wednesday and Thursday, and on Sundays from 1 to 5 pm.

Also appearing at the Edmonton Art Gallery this month in the junior gallery section is an exhibition titled "Toledo Glass National III".

This is an exhibition of 36 pieces selected from the Toledo Glass National held at the Toledo Museum of Art in the fall of 1970. It is a unique collection of some of the finest works of glass that were exhibited at the Toledo showing.

This exhibition is currently touring the U. S. A. and Canada under the auspices of the Smithsonian Institution Travelling Exhibition Service.

# POUNDMAKER PROPOSAL

## 1:

A solid financial base is essential to the healthy, effective working of any newspaper, be it a large broadsheet daily or a small tabloid weekly. Without sound finances, no paper can provide intelligent, accurate and timely coverage of whatever area it has chosen to concentrate on.

The same holds true of the student's newspaper at the University of Alberta. To be effective, the paper must be economically viable.

Unfortunately, we have found in the last year that there just is not the readily available advertising market within and around the university community to support two good papers. The result on one hand has been a constant and mounting drain on the students' union pocketbook and on the other a financial position that has prohibited campus "news" coverage because of a highly restrictive printing schedule necessitated by a very low printing budget.

The central problem now is, unless this situation is rectified, the same circumstances will prevail next year, and the two main effects of at best mediocre journalism and a constant drain on students' union finances will remain.

However, this need not be the case. Not only could the drain on students' monies be dramatically reduced, but the quality of journalism on the U. of A. campus could be markedly improved.

It is with these twin objectives in mind that POUNDMAKER would like to put forward the following proposal for consideration by both the candidates for office in the upcoming students' union election, and by the student body in general, for here, surely, is where the ultimate decision should lie.

There are two major points in the proposal:

1. That the Students' Union contract out to the Harvey G. Thorgirt Publishing Society (a non-profit publishing society incorporated under the Societies Act of Alberta and the publisher of POUNDMAKER)

to provide a 24 page weekly tabloid for the students of the University of Alberta for a total cost of \$6,000.00 in direct grant for the year and a further \$4,000.00 in guaranteed students' union and affiliated clubs' advertising.

2. That relations between the Students' Council (as representatives of the students' union) and the Harvey G. Thorgirt Publishing Society be presided over by a Publications Board consisting of the staff of the paper, the University of Alberta Ombudsman, and a representative of some field of journalism from the larger Edmonton community.

In a time when enrolment has stabilized, thereby stabilizing students' union revenues, and when the union is already committed to several large scale expenditures (HUB being the most obvious example; the union has just completed the borrowing of an additional \$500,000.00 to assist in its financing), such a major saving as this cannot be dismissed lightly.

It of course goes without saying that any student who wished to could come out and work on the paper in whatever way he saw fit. Complete accessibility to the paper is guaranteed in constitution of the publishing society as it was approved by the provincial government in 1972.

pulating the paper to their own advantage (as has occurred in the past and could easily occur again).

The Publications Board, on the other hand, would hear any complaints that either party in the agreement (Students' Council and the publishing society) may have against the other. It would also hear any complaint any member of the readership may care to bring against the paper. This, essentially, would provide for the settlement of disputes on a far calmer and more equitable basis than is currently the case. The decisions of the Board would have to be accepted as binding. The Board is basically a means of supervising the contract.

There would be two major affects resulting from the acceptance and implementation of this proposal.

The first, and perhaps most tangible, would be a financially viable paper. That would be a paper that could afford to print 24 pages a week and that could arrange a printing schedule such that important news could be covered and relayed to the reader with little or no time lapse.

The second is that the quality of the paper itself would undergo a dramatic improvement. Simply because there would only be one paper on campus (it is a simple matter of reality that "Gateway" could not survive without large amounts of students' union aid), the wasted energies that now go into two parallel staffs could give accurate and comprehensive coverage to both university and students' union news, and to the important and emerging aspects of the greater community in which the university exists. And it would be without wasted money and wasted duplications.

What this all amounts to, then, is a proposal to provide, with the minimum amount possible of students' union assistance, a comprehensive student and community newspaper at the University of Alberta whose quality would undoubtedly surpass that of either paper presently in existence at the U. of A.

The alternative is another relatively unproductive and needlessly expensive year of mediocre student journalism.



The first point will have the effect of supplying the students of the U. of A. with a large weekly campus paper for approximately half the cost of the "Gateway" this year. (By the end of the year, "Gateway" will have received at least \$15,000.00 in direct students' union financing and another \$4,000.00 in students' union advertising of one form or another.

The second half of the proposal would be a means of insuring that the paper would still be, to some extent, responsible to the university without risking the questionable advantages of the present system whereby the students' council has ultimate control over what the paper is and who runs it.

The present system is wide open to the possibility of various councils mani-

## 2:

On the other hand, perhaps the present dichotomy could be settled by the students at large, perhaps by means of a referendum. This is a very viable solution since the students union general elections are about to take place, and a referendum could be held simultaneously.

There would be a problem of wording, but the intent would have to direct the students council toward maintaining the newspaper which is the most viable in the eyes of the students.

## DO YOU THINK

*that POUNDMAKER should*

- a) cover more campus events
- b) cover more community events
- c) brush our teeth more often
- d) do something completely different
- e) rob from the rich and give to the poor.

If you have any opinions or suggestions, write them down and drop them in our mailbox at the SU offices in SUB. Or come to our weekly Tuesday afternoon staff meetings at the Poundmaker house.

**St. Valentines Day Memorium**

HI Buggsy

HI Terri